

# THE MUSICAL TIMES

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# The Musical Times

AND SINGING-CLASS CIRCULAR

MARCH 1 1922

## BRITISH PLAYERS AND SINGERS

### III.—LIONEL TERTIS

By EDWIN EVANS

It is a perennial subject of discussion, especially in theatrical circles, as to whether the performer or interpreter can legitimately claim credit for creative work—whether for instance the great actor who infuses life into a character is not something more than the interpreter of the dramatist. Actors as a rule have not been slow to advance such claims, and to regard such a part as being more of their own making than the author's. In music there is a better sense of proportion. Performers may have their little vanities, but it does not commonly occur to them to claim a sonata as their own because they played it well. Yet there is a point at which the interpretative artist may merge into the creative without being himself a composer—we might even say preferably not being a composer, judging by our knowledge of those who were performers first and composers afterwards. They become creative artists when they so influence the medium of their interpretation as to revolutionise its possibilities, and so broaden the outlook of their art that it furnishes a new incentive and a new impulse to creative effort. In the whole history of music such performers have been rare. Every instrument in turn has owed far more to composers than even indirectly to virtuosi as such. But there occurs occasionally an exception. There arises a player whose convictions turn to idealism, and whose sense of artistic responsibility develops into a mission. They then become, as it were, apostles, whose gospel is carried far and wide, gathering converts on its way. To this sparse category of players belongs Lionel Tertis.

We need not be very old to remember the days when the viola desks in the orchestra were a haven of refuge for those who had failed to satisfy the more exacting standard enforced from violinists, and when the majority of composers wrote accordingly for the viola, treating it as an ancillary instrument, useful to complete the harmony, but being careful to avoid saddling it with much responsibility, as they were well aware in those days of the risk involved. There were exceptions, and they acquired prominence as such. When Berlioz or Liszt employed the viola as a solo instrument in a symphony, it was a much discussed incident of the day, and Rubinstein's Viola Sonata remained for many years almost an isolated work. Even in the string quartet, the viola was rarely treated as an equal partner, though the best players of the instrument were naturally attracted to chamber music. The actual writing for the

viola was kept within narrow limits. Scarcely any use was made of its upper register, and technical difficulties were avoided so far as possible. Moreover, just as there were few players, there were also few teachers. If a student took up the viola, he generally had to take lessons from a professor of some other stringed instrument, who regarded this one as a subordinate section of his own sphere of activities. In short, it was a kind of Cinderella of the string family, admitted on sufferance to the august society of violin and violoncello.

If all that is now changed the credit, so far as this country is concerned, is due to the influence which Lionel Tertis's playing has exercised upon the fortunes of his instrument. Not only have other players been inspired by his example, with the result that the general standard of technique has been raised, but composers have learned to view the instrument from a new angle, exploiting its possibilities in a manner that a generation ago would have been regarded as foolhardy. In all Europe there has been a progressive tendency to develop the individual qualities of every instrument, and of the viola with the rest, but it is in England that a special literature has grown round the instrument, and that it has acquired the most importance in concerted music. It is only in the last few years that the viola has received corresponding attention on the Continent, and even now our foreign visitors readily admit, on hearing Tertis, that in this field we have stolen a march upon them. So far as his mission is concerned, he is now preaching to the converted, for there can scarcely remain many musicians whom his playing has not convinced, and we have quite a number of players of the foremost rank. Moreover, he has made us critical, and the viola is no longer a cloak for incompetence. Even in second-rate orchestras it is usually played as proficiently as the other instruments. To those whose experience of music has been gained in the last dozen years or so it may even seem strange that we should mention this. But it is not easy to forget the toneless scrapings and scratchings that were heard twenty years ago.

Lionel Tertis was born at West Hartlepool in December, 1876, and was brought to London when he was three years old. As he revisited the town for the first time last year to play at a Melba concert, arriving at night in a dense fog, and leaving early next day in torrents of rain, his memories of his birthplace consist chiefly of fog, blazing furnaces, and an over-heated concert-room. At the age of five and a half he began to study the pianoforte with a German professor, and he remembers playing a Tarantella by Stephen Heller at a concert-hall in Highbury at the age of seven. Still more vividly does he recall the pride with which he donned for the occasion a wonderful new velvet suit with a lace collar. He adds:

'Another episode is imprinted on my memory: I was playing duets with my

teacher one day, and there was a passage in which his right hand and my left were note to note. It was an exciting passage, *fortissimo*. I made a dash for my part, and the result was a fearful howl from the professor. I had missed my note and, my nails being rather long at the time, I had dug a lump out of his little finger. I remember the precautions he took whenever we played duets after that.'

He continued working at the pianoforte, generally without a teacher, as the available funds did not suffice to provide one. From the age of twelve he began to develop ambitions, one of which was to attend a musical institution. He scanned the advertisements of the musical papers, and was fortunate enough to secure employment as an accompanist for a few months, during which he saved sufficient to study for a time at Trinity College, London. He remembers playing a good many concertos with the orchestra there, but confesses that by that time he did not care much for the pianoforte, which was too mechanical for his taste. His parents, however, were very keen on his becoming a pianist, and he recalls that his mother used to lock him in a room to make him work. He practised from six to eight hours daily, loathing it more and more, and he often substituted a novel on the desk in order to read, whilst making a more or less musical noise with his hands on the keyboard to deceive the parental authority.

His stay at Trinity College was not a long one, for he was soon compelled to resume earning his living. In fact, he describes his musical training as having been acquired in spasms. Among the engagements he filled between the ages of thirteen and fifteen, there was one as pianist with the Southend Pier Orchestra and another at Scarborough for which, he relates, he had to disguise himself as a brigand. At least that is what he looked like. In reality he became a member of a so-called Hungarian band, as was the custom in those unregenerate days. This, and other engagements of the same kind, enabled him not only to live but to put by a little with a view to continuing his musical education.

It was during this period that he definitely gave up practising the pianoforte and turned to the violin. He began with the usual spasmodic lessons from a very bad teacher whom he soon gave up in order to continue by himself. At about sixteen years of age he had saved enough to realise what he had always regarded as the wildest possible flight of ambition. He went to Leipzig, and took up the violin as his principal study. He says that he had the bad luck to be put under a professor who was a philatelist, and thought more of his collection than of his pupil. The lessons took place in a very large room, in a remote corner of which the professor would be playing with his stamps, while Tertis was supposed to be profiting by his guidance. 'However, I heard a

lot of good music there, especially at the Gewandhaus concerts, which did me a lot of good.' On returning to London he played to Sir Alexander Mackenzie, whose report was so good that it enabled him to obtain support with which to continue his studies, and he entered the Royal Academy of Music. It was here that he reached the turning-point of his career. A fellow student was very keen on quartet playing, but there arose the usual difficulty—at that time—of discovering a viola player. There were hardly any to be found, and most of these were discouragingly bad. Tertis was asked if he would learn the clef and play the viola in the quartet. He consented, thinking it would be 'good fun,' and in three weeks he took part in a quartet at an Academy concert, at the conclusion of which Sir Alexander Mackenzie assured him that he would never regret having taken up the viola. It was a true prophecy, for he declares to-day that he has never regretted it, in spite of the uphill fight, which is by no means over. 'From the moment I played the first note on it, I loved it. It has always appealed to me as more human in expression than the violin.'

He studied at the Academy for a few terms, at intervals, with a professor of the violin, there being none of the viola in those days. Eventually he dispensed with a teacher altogether and went ahead unaided. As there was scarcely any music then for viola except the inevitable *Harold in Italy* of Berlioz, for which Tertis has no liking, he played violin concertos and all kinds of violin pieces, on the viola. Among other works he played the Mendelssohn and Wieniawski Concertos at the Academy Fortnightly concerts, and attracted so much attention that he was appointed professor of the viola at the Academy, where he taught for many years.

'Before I go further I would like to say how much I am indebted to my harmony professor there, Mr. Frederick Corder. I shall never forget his unfailing kindness, sympathy, and help in all my struggles, and there are many students who would say the same. We all owe him much gratitude, and the Academy is indeed fortunate to have him.

'However, I left the Academy, perhaps because I felt that I was not making enough headway, and I launched out as a fully-fledged solo player of the viola. I gave lots of recitals, but the prejudice I came up against was extraordinary. Everybody seemed to be up in arms at my daring to play solos on the viola. They declared that it was never meant to be, and never could be, a solo instrument, and more in the same strain. I was made to feel almost that I was doing something criminal. However, I have managed to live that down, and the public in general is at last beginning to take more kindly to the viola. It is still much neglected as a solo instrument, but I hope that some day it will find its rightful position as such. But of course there are great difficulties in the way.'



The first of these difficulties, according to Tertis, is the dearth of viola literature. At present the limited prospects of a viola work are such that he considers it almost philanthropy for an eminent composer to write one. He has had definite promises, so far unfulfilled, from Delius, Ravel, and Glazounov, to write works for viola with orchestra, and he tells me that if one of them would keep his word, it would advance the viola twenty-five years in a night. He is too modest. He has done that much himself, perhaps not in a night, but certainly by the series of recitals with which he attracted attention to the viola when he entered upon his career as its missionary. And, as for the dearth of literature, his influence on composers has done much to relieve it, as may be gathered from the following list of works, the majority of which were directly due to the incentive supplied by his magnificent playing :

## VIOLA AND ORCHESTRA

|                               |     |              |
|-------------------------------|-----|--------------|
| Romance and Finale from Suite | ... | B. J. Dale   |
| Concerto                      | ... | York Bowen   |
| Concerto                      | ... | J. B. McEwen |
| Concerto                      | ... | A. Carse     |
| Concerto                      | ... | Arnold Bax   |

## VIOLA AND PIANOFORTE

|                         |     |               |
|-------------------------|-----|---------------|
| Two Sonatas             | ... | York Bowen    |
| Sonata                  | ... | Ernest Walker |
| Sonata                  | ... | W. H. Bell    |
| An Arab Love Song       | ... | W. H. Bell    |
| Concert Piece           | ... | Arnold Bax    |
| Sonata (just completed) | ... | Arnold Bax    |
| Suite                   | ... | B. J. Dale    |
| Phantasy                | ... | B. J. Dale    |
| Two pieces              | ... | H. Farjeon    |
| Fantasia                | ... | Cyril Scott   |
| Two pieces              | ... | Frank Bridge  |

## OTHER WORKS

|  |     |                 |
|--|-----|-----------------|
| Duet for two violas                              | ... | Frank Bridge    |
| Romance for viola and organ                      | ... | York Bowen      |
| Poem for viola, harp, and organ                  | ... | York Bowen      |
| Fantasy Quartet for four violas                  | ... | York Bowen      |
| Sextet for six violas                            | ... | B. J. Dale      |
| Nocturne for viola, oboe d'amore, and pianoforte | ... | Josef Holbrooke |

The above does not profess to be complete, but it will suffice to show that the difficulty presented by the paucity of available works is no longer so great as it was before Tertis appeared on the scene. The other difficulty to which he referred at our interview is more serious. It is that of getting viola works published. It required some years to induce English publishers to take a broader view of their responsibilities and include in their catalogues works of art as well as potential best-sellers. They are no longer exposed to the reproach that it was of no use to offer them anything but a drawing-room ballad or an anthem. In fact, to-day the difficulty of getting good music published in England is not much greater than it is on the Continent. But even for a string quartet, which it was until recently considered philanthropy to publish, there are many more buyers than there

are for a viola concerto or sonata. There is therefore some excuse if publishers are a little reluctant. The only way in which this difficulty can be overcome is by appealing to a wider body of buyers. There may not be enough viola players in this country to make such a work commercially feasible. But in the whole of Europe and America there must be a sufficient number, and the chief difficulty is that of reaching them.

A third difficulty was mentioned, that of persuading the organizers of orchestral concerts to accept viola concertos for performance; but as this difficulty affects more or less all contemporary music, Tertis is not entitled to claim it specially for his instrument.

In spite of these difficulties, the viola and its champion have made wonderful progress in recent years, and it is not surprising that Tertis feels encouraged to go on. 'After all,' he says, 'the great thing is to have an object in life, and here is one. But I wish there were a dozen others besides myself pursuing it.' One of his many suggestions is that composers should make a more frequent use of the viola as an *obbligato* to the voice. He claims that the effect is much better than with any other stringed instrument, the peculiar *timbre* of the viola, and especially its middle register, being so much more suitable.

Finally, Tertis offers some valuable advice to aspirants. His first counsel is, 'Don't play on a viola the body of which is less than 16½-in. long. An instrument which is less than 16¼-in. in length does not give the true viola tone. It is neither a violin nor a viola. It is a mongrel, and there are far too many of them about.'

The next maxim is, 'Don't restrict your playing to the third and fourth positions and thereabouts. The reason why most violas do not sound well in the higher position is because players do not practise up there, and the vibrations are, so to speak, rusty. So don't be afraid of climbing well up the finger-board.'

With these two maxims we will part company from Lionel Tertis, but not without a final tribute to the success that has so far attended his mission—a success that is much greater than he appears to believe, for it is not by numbers that we judge the progress of such movements as that which he initiated. It may be that the viola has not yet struck the public imagination in such a way as to ensure a crowded hall, even for so brilliant a player as Tertis himself. The viola player is not yet a fashionable virtuoso. But it is no small thing to have achieved that the musical world of to-day has a completely different conception of the tone-quality and the capabilities of the viola from that which was current at the time he began his campaign. Consciously or not, we all—commencing with composers—think more sympathetically of the viola than ever before, and we are only too ready to concede the claims that Tertis urges on its behalf, especially when they have the support of his own playing, than which there could be no better argument.

## MADRIGALISTS AND LUTENISTS

BY SYLVIA TOWNSEND WARNER

The explorer of new country would seem to be the ideal person to write the guide-book of it. Yet the catalogue of guide-books contains few instances of this happy conjunction. Either he has the exploratory temperament too strongly developed to want to spend time describing the known when so much unknown yet stretches before him, or he has grown taciturn in his solitary wanderings and indifferent to those who by character or circumstance cannot be more than subsequent tourists, or he does not survive to complete his explorations or to recount them for the service of others. Every subject has its unknown lands, and there lie the bones of lost pioneers, their specimens scattered, their day-books obliterated, their charts blown to the winds.

There is no more distinguished living explorer of the music of the past than the Rev. E. H. Fellowes, Mus. D., and his recent book\* should be welcomed, not only for its merit, but as a sign that his project of scoring the complete works of the English Madrigal and Lutenist composers is so near completion as to permit of the writing of the guide-book. The extent of Dr. Fellowes's work may be gauged from the fact that between 1588 and 1627 forty-three sets of Madrigals were published, the average number of Madrigals in a set being over twenty, besides the thirty odd sets of Lutenist Ayres. Its value can be appreciated only by those who know something of the music contained in these sets; and the more they know of it, the deeper will their appreciation be. And it is to be hoped that Dr. Fellowes's authoritative and delightful book, with its wealth of musical illustrations, will induce those readers to whom its subject is a new one to turn to his editions† of the Madrigalists and Lutenists, and profit by them.

I suppose few of us would admit to knowing nothing of the Madrigalists, who have long been a legend and are now becoming a fashion. Morley, Wilbye, Gibbons, are names quoted often enough when a defence of English music is called for. But how many of those who quote their names could whistle a phrase from one of their compositions? Even the legend of the Madrigalists is deficient. It commemorates but half their achievement, and that not the most significant half. A Madrigal, even if the technical peculiarities of independent part-writing, imitative development, and rhythmical freedom which distinguish it from the part-song are recognised, is commonly thought of as something light in style and in subject, dexterous, and pleasing to the ear, and little more. It does not seem to have occurred to the people who, only acknowledging our Madrigal school in this aspect, yet boast of it as one of the glories of the Elizabethan age, that no musicians really representative of that age when men essayed new

worlds in deed and thought would have been content to expend their talent in the expression of an unvarying, complaisant gaiety. It is a curious comment on our self-effacing snobbishness in matters of art that this legendary definition of the Madrigal is far more applicable to Italian examples than to native; though even so it is inadequate. The etymology of the word has long been in dispute. In a very interesting chapter Dr. Fellowes deals with the various theories as to its origin, and cites as conclusive the opinion of Signor Leandro Biadene that the term is derived from the neo-latin *matricalis*. This adjective had the sense of maternal. Thus a Madrigal was a song in the mother-tongue, a song of the people, and became, in the hands of the poet and musician a song about the people. The burden of the song, as of most songs, was love; and rustic loves, refined by the fashionable respect for classical models into pastoral idylls, were the staple subject for the madrigalist, a subject whose slight artificiality, due to its refinement, forbade too serious a musical treatment.

This was the model, admirable in technical treatment, but a little shallow in import, which our composers worked from, and departed from in their search after greater variety and greater veracity. The finest examples of the Italianate Madrigal will be found among the *Triumphs of Oriana*, a collection of Madrigals in honour of Queen Elizabeth by leading composers of the day, the idea of which was taken from the Italian *Il Trionfo di Dori*. The circumstances that made them splendid also inclined them to be formal; and Dr. Fellowes suggests that their picturesque origin has made subsequent opinion attach undue importance to them, and that this may be one of the reasons for the popular misconception of the English Madrigal. Thomas Morley, the editor of this collection, edited also two books of selected Italian Madrigals fitted with English words, and testifies in his *Plaine and Easie Introduction* to his admiration for Italian writers.

Some of his works are cast in the traditional mould, and the general impression made by his writings is one of easy charm and lightheartedness. But he could be serious and moving when the occasion demanded it, and his music is specially noteworthy for that chequering of grave and gay which in his definition of the Madrigal he seizes upon as an essential characteristic:

'you must possess yourself with an amorous humor . . . in your musick be wavering like the wind, sometime wanton, sometime drooping, sometime grave and staide, othertime effeminat.'

A typical example of Morley's sensitiveness to the change of mood is the passage 'Alas, my dear, why weep she?' in *Arise, get up, my dear*. The whole thing is past in a moment. It has exactly the value of a chance inflection of condolence overheard in a tumult of merry voices, and yet, coming where it does, it makes the Madrigal memorable,

\* *The English Madrigal Composers*. Edmund Horace Fellowes. (Clarendon Press.)

† *The English Madrigal School*. (Stainer & Bell.) *The English School of Lutenist Song-Writers*. (Winthrop Rogers.)

not only as a piece of brilliant vivacity, but as an expression of personality. Morley delights in the human touch. His shepherds and shepherdesses are very near the real thing, the shepherdesses especially, minxes sketched with an ambiguous cross-rhythm. He excels in crowds, country gatherings, bean-feasts, and in the alertness and raciness of his treatment of such subjects, and in his choice of them, he shows that sincerity and vivid sense of life which mark the English Madrigal.

There is a real difference between gay music, and music expressing gaiety. If the examples of gay music be considered, it will be found that they are instrumental, and that the better they are, the more purely instrumental they become, like the harpsichord exercises of Domenico Scarlatti. If the attempt be made to write this sort of music for voices, it generally defeats its own ends. The reason is not far to seek. Harpsichord, violin, *bruiteurs*, are made for the purpose of sounding. The voice, even in its early developments of grunt and squeak, is made to express, to convey. To disregard this is to disregard the one universal canon of all art, consideration of the medium, which ordains that stone should be treated as stone and not as butter or butter muslin; that horns should be treated as horns, and not as a kind of treacle to glue the orchestra together with; that bricks are unsuitable for Gothic pinnacles, and triplets for National Anthems. All canons, however, call for a little disrespect, and to write for voices in the instrumental manner is from its very difficulty a tempting adventure. The 16th century saw the development of every side of vocal writing. Nothing has been done since that was not foreshadowed then, and the instrumental manner of writing for voices was practised in the earlier decades of that century with extraordinary success. But the reason of this very success is that the nature of the medium was not forgotten. However instrumental it may be in its disregard of words and of what we now call vocal limitations, it is still vocal in being expressive, though what it expresses is no explicit emotion, but sonority, the moving joy of making a noise. This style had reached its culmination before the beginning of the Madrigal school. It bequeathed to it, though not directly, the legacy of every successful experiment—an increase in technical resources, but nothing else. From the first beginnings of that school, the sound is made for the sake of the sense. Its aim was to express, and to express as closely and variously as possible. The range is astonishing. It runs from the airy lightness of *On the plains* (Weelkes) to the nobility of *What is this life?* (Gibbons). Whatever the mood, for almost every shade in it we can find a corresponding Madrigal. Be it humour, there is the animal spirits of *Come, follow me* (Bateson), the wit of *Though Amaryllis dance in green* (Byrd), the downright satire of *Ay me, alas, heigh-ho* (Weelkes). Be it grief, there is the plaintive tenderness of *Oh grief, even on the bud* (Morley) or the Byrd *Lullaby*, the passion of *Oft have I voiced* (Wilbye),

the pathos of *Weep, Oh mine eyes* (Wilbye), or *Dainty fine bird* (Gibbons); while the coupled *Oh care, thou wilt despatch me* and *Hence, care! thou art too cruel* (Weelkes) are an anatomy of melancholy. There are Madrigals about spring and nature, about hunting, morris-dancing, wedding festivities, about music and the wonders of foreign lands, and one, a magnificent example, about the flight of birds; there are ethical Madrigals and elegies,—all these, besides those dealing with the subject of the Madrigal proper, love and the 'amorous humor.'

This variety and interest of content is equalled by the variety and interest of workmanship. The madrigalists had at their disposal technical resources which had been accruing throughout the century. They inherited the tradition of the boldness and vitality which marked the earlier stages of English polyphony, and the feeling for purity and economy of means which later stages had added to it. Hitherto these resources had been chiefly employed and developed in the writing of Church music. Secular music exacted certain changes, the modification of some features, the accentuation of others: but the standard of workmanship was not lowered. In some ways it was enhanced. The personal nature of the Madrigal as opposed to the impersonality of Church music called for greater incisiveness of rhythm, greater variety of texture, and gave new opportunities for harmonic experiment—above all, the setting of secular words allowed for, even demanded a clearer and closer expressiveness. In this matter the madrigalists displayed an inexhaustible fertility and subtlety. Nothing escaped them. The triple measure which accompanies the mention of 'Trinacrian Etna' in *Thule, the period of Cosmography* (Weelkes) borders upon the 'conceit' so dear to the Elizabethan mind. But the 'flying fishes' in the second half of this Madrigal are set to a rapid flickering phrase which is a perfect example of how far realistic representation should go in music, and the opening with its long-drawn, lonely semibreves is in its coldness and remoteness the response in music of an intensely sensitive imagination to the idea of Thule, the limit of exploration, the enigmatic frozen North. A similar response to another geographical suggestion, a response very characteristic of an age that fed on traveller's tales and witnessed the launching of the 'Golden Hind' and the 'Edward Bonaventure,' occurs in *O fools, can ye not see a traffic?* where the mention of the South Seas prompts Wilbye to introduce smooth overlapping phrases, rising and falling like lazy waves. The danger of detailing strokes such as these is that the reader who does not know the madrigalists may be misled into supposing that they spotted their work all over with dabs of realism. He should discover for himself how subtle, how briefly-touched and quitted these allusive passages are, and how discreetly and naturally they are woven into the texture of the whole. So much so, indeed, that there is a contrary danger that if they be

not pointed out to him, this reader—whom I so hopefully assume will be sufficiently sceptical of my statements to verify them by referring to my subject-matter—may not notice them at all. I do not want to insult his intelligence. I know I am always finding new instances of this delicate ingenuity in Madrigals with which I had imagined myself fairly familiar. Nor is this feeling for illustrative treatment which is so significant a feature of the madrigalists' technique always confined to musical passages referring directly to the words. So surely was it used, so profoundly was it part of their idiom, that it enabled them by allusions to previous musical material and the ideas associated with it to achieve something that might be compared to the symphonic development of Beethoven, or, more nearly, to the symbolic development of Bach. Dr. Fellowes on page 216 of his book gives an example of this allusiveness from Wilbye's *Oft have I vowed* which shows how closely the texture of these works should be examined to appreciate to the full the care and reticent skill which made them. Equally subtle, and much further, removed is the allusion to the opening of *O care, thou wilt despatch me* in the opening of the second half of the Madrigal *Hence, care! thou art too cruel*, where the revolt against overwhelming sorrow implied in the words is illustrated by the thrusting up of the drooping E flat of the first opening into that unforgettable E natural which transforms the whole passage and gives rise to the amazing modulations which follow. Both passages are quoted by Dr. Fellowes, who gives a valuable analysis of the whole Madrigal, which even if it alone of his works had survived would suffice to stamp Weelkes as a composer of the greatest power and originality.

(To be continued.)

## THE STRAVINSKY THEORIES

By EDWARD MITCHELL

One of the most surprising features in connection with the recent Stravinsky offensive has been the singular inability of his chief protagonists to think right out the problem raised by his latest productions, and to see clearly whither the theories upon which they are based must inevitably lead him. Discussion, too, has centred largely round the *Rite of Spring*, and it does not seem to have been generally realised that Stravinsky's theories are better to be tested by reference to the Symphony for Wind Instruments. For one thing, it has no titular associations, and, secondly, it is a much later work. Embodying as it does those ideas which Stravinsky is said to have been evolving ever since he set out on his career as composer, it enables us to assess their value with some degree of certainty.

Before proceeding further, however, I feel impelled to express a doubt concerning the composer's intellectual honesty, judging from certain things he said in his recent interview with an

Observer representative. For example, his conception of form as being conditioned entirely by materials is so far from the truth that it would be almost uncharitable to assume that this was the considered opinion of a thinking individual.

Mr. Percy Scholes is well worth quoting here. He says:

In all works of art there must be some measure of give and take, and form and material must, surely, sometimes bend to each other. A pencil sketch, an etching, a water-colour, and an oil-painting differ in their materials, but share a large measure of common form. There is such a thing as a general principle of form, apart from the materials used.

This, I think, is unanswerable.

Still more fantastic perhaps is his (Stravinsky's) idea of the painter employing a subject merely as an 'excuse' for painting. A painter dealing with purely abstract conceptions (the type of artist presumably in his mind) quite naturally does not bother about subjects or models. He is content to rely upon line and colour as media for expression. I cannot imagine any painter employing a subject without at the same time regarding it as an essential factor in the success of his scheme, whether the subject be one from nature, from human life, or from the world of material things. Enough has been said upon this point, however, and I must return to my main theme.

The Symphony for Wind Instruments, then, is avowedly an attempt to produce 'music itself';\* that is, music entirely free from 'extra-musical emotion,'† 'uninhibited by extraneous intentions and architectonic formulæ.† The composer's sole objective apparently is 'sonorous emotion,'‡ and he has endeavoured to achieve this by seeking 'relief from harmonic associations,'‡ in a 'polyphony of timbres,'‡ and we are told that his extreme dissonance is used to assist this process. Unfortunately for the work and its composer, the Symphony comes perilously near to being a complete fulfilment of these principles, which, although they might have served for the music-making of primitive man, are not very creditable as mental products of a 20th century composer. Let us examine them.

First of all, as the end in view, we must take 'music itself,' music the sole content of which is to be 'sonorous emotion,' and we must begin our chain of argument with a restatement of some elementary facts. I do not think that anyone is in need of a reminder that sound, like colour, has emotion, and that different sounds produce in the listener different emotions. The simplest classification possible is, of course, that of sounds pleasant and unpleasant, albeit we must not forget that what is pleasant for one person is not necessarily so for another. But we notice that the pleasure derived from the pleasant sounds varies with the particular one we listen to. For many people, the noise of the sea is as delightful as that of a running stream. Some, although aware of a distinction, would find it perhaps too

\* Stravinsky.

† Leigh Henry.

‡ Edwin Evans.



indefinite for clear expression. Others, capable in some degree of analysing their reactions, would suggest that the former exhilarated and the latter soothed. A few might go still further and attempt an association of ideas. The plashing of waves could be linked up with the idea of playfulness, and the stream's flow with that of contentment. It depends upon the degree to which the imagination has been stirred. In the same way the sounds of musical instruments can be basically divided into pleasant and unpleasant, according as the tone is good or bad.

In the many differences of timbre we have of course a great variety of effect. Some distinctions are subtle, others almost violently obvious. The crux of the problem, however, is this: Granted that differences of timbre, as of the beautiful sounds in nature, produce varying reactions in the listener, what is the type and value of the emotion aroused by a single note played on any given instrument? \* In fairness to Stravinsky, we must now presuppose that the listener is a sensitive and artistically-minded person, capable of fully appreciating tonal values. To such a person, oboe tone will perhaps appeal as wistful; flute tone as plaintive; upper register horn tone (*pianissimo*) as suggestive of things remote or visionary. Instances could be multiplied until the whole field of instrumental tone had been covered, but in every case the emotion would be of the same kind—vague, shadowy, and indefinite, and entirely subordinate to that which is the chief element in (the so-called) sonorous emotion, viz., the sensuous thrill of pleasure which one derives not only from beauty of sound, but also from beauty of taste and smell. In other words, sonorous emotion is primarily superficial, and has no power to call up but the palest reflections of a few of the more spiritual emotions which give life its true significance.

Another aspect of the problem has now to be considered, and I must return to my example from nature. The association of ideas with the noise of the sea and the stream becomes possible only by virtue of the rhythm with which the sound of both is invested. It is the quiet, steady rhythm of the stream's murmur, even more than the actual sound, which suggests soothing contentment; we have only to conceive a change of rhythm for a great alteration to be produced in the effect upon the listener. It is just at this point that Stravinsky becomes inconsistent, for he has always attached (and still attaches) great importance to rhythm. But the moment we admit rhythm as an essential factor in music, we can no longer have purely sonorous emotion. On the contrary, your

emotional effects will depend much more upon the rhythms employed than upon the instruments used. The wistful tinge in oboe timbre, for example, will no longer be perceptible if the instrument be given a lively rhythm. It matters little, however, whether 'music' be limited to purely sonorous emotion or to emotion which is a compound of the sonorous and rhythmic. In either case, music becomes a thing entirely devoid of personality—in the spiritual sense of the word.\* To carry the argument to its logical (but absurd) conclusion, we have only to allow the orchestra to tune up and a work of art will be produced. And we shall require new definitions of both 'art' and 'artist.' The expression of personal feeling will become the deadliest of artistic sins. If Stravinsky be correct, every one of his great predecessors and contemporaries must be wrong. Amongst the poets, too, only Marinetti and his foolish followers (whose lines consist apparently of disconnected vowels and consonants—pure poetry, this!), only these poor imbeciles will rank as true artists. Indeed, they fulfil Stravinsky's artistic ideals more completely than he himself does, although the opening phrase of the Symphony comes very near success in this respect. Various disjointed and strident notes appear in the brass with an effect so much akin to a donkey's bray as to make one sympathise with the laughter of the audience. The asinine effect is probably accidental (at least we hope so, as the work is dedicated to the memory of Debussy), but I think Stravinsky must, at this point, have committed a slight error of judgment in the balancing of his parts.

The composer, as I have already mentioned, has sought to achieve his end by seeking 'relief from harmonic associations' in a 'polyphony of timbres.' These polyphonic passages (in the Symphony) consist of four or five strands of orchestral colour proceeding quite independently, and in such dissonance as to (successfully) 'resist the tendency to harmonic fusion.' To gauge the significance of each strand we must listen 'horizontally.' Beyond the fact that the contrasting of colours heightens the intensity of each (provided that the contrasts be made judiciously) there is nothing of gain in all this. By deliberately denying fusion to his various strands, Stravinsky robs himself of that which is most beautiful in polyphonic writing, viz., the ever-present relation of each and every part to that co-ordinating and unifying idea which is always implied although sometimes not completely expressed. This is a high price to pay for 'relief from harmonic associations.' Indeed, one is again forced to the conclusion that disordered polyphony of this kind would be quite as well accomplished if left to the orchestral players themselves. Their individual melodic strands would probably lack significance, but this would be all to the good, as a significant theme must be abhorrent to a Stravinskist.

\* It may be asked why I should take a single note. My answer is, that to form a true estimate of sonorous emotion every other emotional factor must be eliminated. It may be asked why, in order to make my analogy more exact, I did not take a single note from nature—a bird's note obviously suggests itself. The bird, however, sings or calls with an 'extraneous intention,' and is consequently barred. On the other hand, as we shall see in a few moments, Stravinsky admits rhythm as an essential factor in music, hence the example I selected is really the more appropriate.

\* A composer may be 'personal' in his handling of rhythm as in the way he walks, but obviously this is not the same thing as personality.

Even in his actual handling of colour I do not think Stravinsky has been conspicuously successful in the Symphony. In some of his earlier works I should be the first to admit that he has done some remarkable things in this way—for example, the music which accompanies the Chinese procession in *The Nightingale*. Here, however, we are in the domain of the ballet, and further comment upon its music would be irrelevant in a discussion concerning 'pure' music.

Enough has been said, I think, to indicate the retrogressive and anti-intellectual character of the Stravinsky theories. I find it difficult to reconcile Mr. Edwin Evans's approbation of them with his admission that art should reflect life, for the whole of life cannot be set within the limits of the merely sensuous. Indeed, the more important elements are found outside those limits. If we are to use our orchestral colours much in the same way as a child uses his box of paints; if our deeper emotions are to remain unawakened; if we are to give up the superb architecture of the symphonic form for disjunct utterances and aimless repetitions; if development (and therefore climax) is to go by the board, then, surely, music will be thrown back into a state of de-civilization, and will cease to be a language capable of expressing the vital forces lying unseen in the heart of man. The Symphony for Wind Instruments fails to stir me in the slightest degree; this is not surprising, for sound *qua* sound no longer interests me. What does surprise me is the fact that the composer of *Petroushka* and *The Nightingale* could bring himself to pen so fatuous a work in conformity with the theories which have formed the subject of this article.

## MODERN HUNGARIAN COMPOSERS

BY PHILIP HESELTINE

It is indeed good news that Béla Bartók intends to visit England during the present month, bringing with him a new Sonata for violin and pianoforte and other chamber music for performance in London.

We have now considerable justification for regarding London as the centre of the musical world, so far as performances are concerned. Thanks to the initiative of our concert-givers we are on the whole better acquainted with contemporary music than any other city in the world. Our own composers can no longer complain of undue neglect; and we are more familiar with the work of the most important living composers than Vienna or any of the musical centres of Germany. We are ahead of America in the variety and quantity of new works that are presented to our audiences every year, and ahead of France in our knowledge of any but purely French music. Yet there are strange gaps in this knowledge of ours, of which one of the largest and strangest is our almost total ignorance of the contemporary music of Hungary.

As long ago as 1903 Richter performed an early Symphony of Bartók's at Manchester (one movement alone—a Funeral March—has survived in print), but between that time and the outbreak of war practically nothing of this composer's work was heard in England. In the summer of 1914 some pianoforte pieces by Bartók and Kodály were performed at a concert given by Mr. Liebich in London, and Sir Henry Wood introduced Bartók's first Suite\* for orchestra (composed in 1905) at a Promenade Concert in the same year. The war of course prevented the possibility of extending our knowledge of his works very much further, but it is surprising that during the last three years we in England have heard hardly anything of Béla Bartók, Zoltán Kodály (pronounced Kodai, the 'l' resembling that of the French word *mouille*), and Laszlo Laitha—Hungary's three most distinguished living composers—save an occasional mention of their names in a musical newspaper. For whatever views one may hold as to the

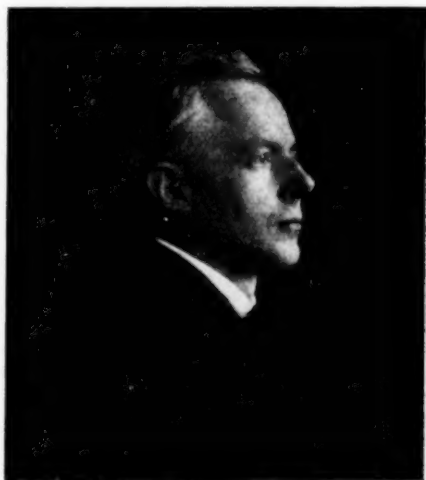


Photo by

Urene Werner, Budapest.

BÉLA BARTÓK

respective merits of modern composers, no serious students of the music of Bartók can deny that the power and originality it displays entitle him to at least as much consideration and respect as any composer living.

Last year's Promenade Concerts gave us only the rather immature Rhapsody for pianoforte and Orchestra which dates from 1904. But in the preceding season Sir Henry Wood revived the early but already, to some extent, characteristic Orchestral Suite with conspicuous success, and it is difficult to see why this virile and exhilarating work has never been repeated. Incidentally, there are few modern compositions that could be arranged for a military band with more brilliant effect than the opening movement of this Suite, with its long, march-like theme of a grandeur and sonority scarcely excelled in the *Meistersinger* Overture itself, with which it invites comparison.

\* Published by Rózsavölgyi, Budapest.

The four volumes of *Children's Pieces*\* (without octaves), which consist of simple arrangements of Hungarian and Czecho-Slovakian folk-tunes, have already proved a boon and a blessing to many teachers of the pianoforte in this country. But unlike many 'teaching pieces' they have a real musical value. Their technical simplicity is not factitious but essential. We do not feel that the folk-song and its attendant harmonies are two separate things artificially joined together; they seem inevitably one and indivisible, and each little piece has the appearance of a spontaneous composition:

*Children's Pieces*, vol. iv. (1908).

EX. 1. *Largo.* BARTÓK.

With them may be mentioned the more recent books of Hungarian and Rumanian folk-songs arranged for pianoforte (Universal Edition, Vienna):

Fifteen Hungarian Folk-Songs (1920).

EX. 2. *Allegretto.* BARTÓK.

In these, as indeed in most of his other works, Bartók displays that rare power—which in these days seems to be growing rarer than ever—of writing 'exactly as many notes as are necessary':

\* Published by Rózsnyai, Budapest.

neither fewer nor more. These pieces have a freshness and freedom of expression that remind us, strangely enough, of those very personal little pieces of Giles Farnaby—at least three centuries old—which are to be found in the Fitzwilliam Virginal Book. Children's pieces do not as a rule figure in recital programmes, but the melodic beauty and delicacy of workmanship of these little pieces of Bartók's are by no means unworthy of fine playing; and those who have been privileged to hear the composer play them himself have had a memorable experience of the depths a real master can reveal in the simplest-seeming music. Pianists in search of novelties that will provide them with technical problems in addition to rich musical interest would do well to turn to the magnificent set of three *Etudes* (1920: Universal), the two *Elegies* (1910: Rózsnyai), and the four *Dirges* (1910: Rózsavölgyi).

It is, however in his two String Quartets (composed in 1908 and 1917 respectively) that Bartók's singular genius is revealed most clearly. Much fine chamber music has been written in the last few years, but Bartók appears to be the only composer who, working on the lines indicated by Beethoven in his last Quartets, has achieved the same technical perfection in the expression of original ideas in an idiom that is all his own. This is high praise; but that it is fully merited by these profound and arresting works most of those who have studied the scores—or, better still, heard them performed by the superb Waldbauer Quartet—would testify. They are certainly the most significant quartets that have been published since the death of Beethoven.

It must not be supposed from what has been said above that, if we have been somewhat backward in our appreciation of Bartók's genius, his own countrymen have been any less so. On the contrary Budapest is one of the last places to go to to hear his music—except at private gatherings. For many years his professional colleagues looked askance at him, and spoke of madness when his name was mentioned, and although this pedantic opposition has now to some extent given way, political disturbances have prevented Bartók from obtaining as much public recognition as he deserves. In Hungary, as in all countries where the struggle for independence is still continuing or has been but recently ended, it is almost impossible for anyone to remain outside the sphere of politics. Under the old regime the authorities of the State-supported School of Music at Budapest regarded Bartók with marked disfavour, and despite the efforts of his friend Dohnányi on his behalf, persistently refused him an official appointment. But the success achieved by his Ballet *The Wooden Prince*,\* which was performed at the Budapest Opera under the direction of Egisto Tango (now conductor of the Rumanian national opera at Kolozsvár) in 1917, and of his opera *Bluebeard*\* (an opera with a cast of two

\* Both these works (published by Universal) are to be performed—for the first time outside Hungary—at Frankfurt-am-Main

characters) produced in the following year, brought him into greater prominence than he had hitherto enjoyed; and when, in March, 1919, the government of the country passed for a brief spell into the hands of the Communist party, Bartók was appointed co-director of the School of Music together with Kodály and Dohnányi. But this regime was short-lived. A few months later the Christian Socialists came into power and consigned the Communists and all their works (including the excellent little review *Ma* ['To-day'] which represented all that is best in contemporary Hungarian art, literature, and music) to outer darkness. So Bartók's connection with the School of Music was abruptly terminated, although he had taken no part in the political activities of the Communists, whose opinions he is very far from sharing. His sole offence was to have accepted from them an appointment their predecessors ought to have given him long before.

The influence of Kodály will probably make itself felt not so much through his compositions as through his genius as a critic and as a teacher who is able to give sympathetic encouragement and sound instruction to the rising generation of composers and executants. But his recently-published chamber music is of very considerable interest. Like Bartók he has steeped himself in the folk-music of his country (the genuine traditional peasant-music, not the comparatively modern gipsy-music popularized in western Europe by Liszt and generally confused with the true folk-music), and its influence is clearly apparent in nearly all his works. Of the four chamber compositions recently issued in the Universal Edition—a Sonata for 'cello (unaccompanied), a Duo for violin and 'cello, a Trio for two violins and viola, and a String Quartet (No. 2)—the most remarkable is the 'Cello Sonata, a veritable *tour de force* of immense technical difficulty but of compensating musical interest which is wonderfully well sustained throughout its three movements. The composer directs that the two lower strings of the instrument be tuned a semitone lower than is customary. Their notes, however, are written as they are to be played, not as they are to sound; so the opening chord of B minor, for example, is notated thus:



The last movement contains a striking example of a *pizzicato glissando*, the strings being plucked, and the fingers shifted while they are still vibrating:



From the Duo for violin and 'cello the beautiful theme of the slow movement may be quoted:

Duo for violin and 'cello.

KODÁLY.

Ex. 5.

*Adagio, molto espress.*



Laitha's published works consist of a Pianoforte Sonata and two books of shorter pianoforte pieces\*. He has been greatly influenced by Bartók, but he is by no means a mere imitator. His music is quite individual, occasionally arid and forbidding but never banal. Indeed, fear of the commonplace and lack of that touch of genius that can lend it distinction seem to have deprived Laitha of the courage of simplicity. The Sonata in particular fails to convey that sense of inevitability which characterises the work of Bartók. But Laitha has a fine gift of melody, and some of the shorter pieces are of very considerable beauty.

*Soupir inquiet dans la nuit de printemps* (Nine Fantasies, 1913).

Ex. 6. LAITHA.



\* Publishers, Harmonia, Budapest, and Rózsavölgyi, Budapest.





## De l'automne et du champ (Contes pour piano).

Ex. 7. Poco allegretto.

LÄTTA



Some of his titles are peculiar. For instance: *Maternité . . . Comme une lettre sur moi-même . . . Petit conte du calme, des ténèbres, de l'attente, et d'un grand fauteuil—Petit conte d'une allée de châtaigniers en fleurs, d'une écharpe de dentelle oubliée sur la terrasse et de l'Enorme*. But unlike Satie's they make sense, and have a certain emotional suggestiveness.

Of these three composers, in whom modern Hungarian music is summed up, Bartók is by far the most important. As one of our best critics has said of him:

'He reveals new possibilities. He has cut a path through the *selva oscura* wherein so many of the modern composers have gone so hopelessly astray. Over and above his actual tangible donation, he gives us a sense of liberation, fresh hopes, and new energies with which to realise them.'

Already his influence has impressed itself on at least one young English composer of very

considerable talent—W. T. Walton—and it cannot fail to have a beneficial effect; for Bartók is a 'modern' whose originality owes nothing to sensationalism, eccentricity, or 'revolutionary' ideas, and does not depend for its recognition upon the postulation of a world from which the great masters of the past are rigidly excluded. He is, moreover, singularly free from the influence of other contemporary composers; and those who make the acquaintance of his work in 1922 and observe therein that simplicity of texture, directness of expression, and freedom from conventional forms and formulae—qualities which, though they are conspicuous alike in the work of the English virginalists in the 16th century and of Beethoven in the 19th, some critics would persuade us were introduced into music by Stravinsky—should bear in mind that much of Bartók's best and most characteristic work is already fourteen years old.

England's recognition of this master will not be without its effect upon the musicians and musical public of his own country. For Hungary, unlike Germany, has a very proper respect for England as a musical nation, and the expression of English appreciation of Bartók will go a long way towards breaking down the prejudice and apathy of his own countrymen and finally giving the lie, so far as he is concerned, to 'the aspersion of madness cast on the inspired by the tame high finisher of paltry blots, indefinite and paltry rhymes, and paltry harmonies.'

## EDWARD ERNEST COOPER

FEBRUARY 5, 1848.—FEBRUARY 12, 1922

Music and musicians have lost a good friend by the death of Sir Edward Cooper. He was not only a life-long lover of the art, and an active and enthusiastic participant so far as his business ties allowed; he was also for many years a valuable member of various bodies concerned in the administrative side of music. Chairman of the Committee of the Royal Academy of Music, President of the Madrigal Society, Treasurer of the Abbey Glee Club, a Fellow and Trustee of the Philharmonic Society, Master of the Musicians' Company, a member of the Committee of the Mendelssohn Scholarship—it would be rare to find so many offices held even by a leisured amateur. When we see them combined in one who was also a Sheriff of the City of London, an ex-Lord Mayor, and head of a big business house, the fact is doubly impressive. He figured frequently, too, in important representative gatherings, attending the International Congress of Musicians at Berlin, Vienna, and London, and being appointed by the Foreign Office to represent Great Britain at the Congress at Paris, in 1914. Always keenly interested in Church music, it was fitting that at the time of his death he should have been parish clerk of St. Michael's, Cornhill, and a Vice-President of the Royal College of Organists.

He was born into a musical home, and as a boy was constantly hearing fine music at the houses of such friends of the family as Howell (the famous double-bass player), Weiss, Alfred Borwick (father of the well-known pianist), Reiss, Piatti, Rivière, &c. On the breaking of his voice his interests turned from chamber music to singing, and he took lessons from Pasquale-Goldberg, one of the earliest professors of the Royal Academy. His first regular post as a singer was at the Bavarian Chapel. He then sang for some time at the Pro-Cathedral until Stainer appointed him a deputy-tenor at St. Paul's Cathedral. In that capacity he did duty for over twenty years—a record period for a deputy. His fondness for part-singing led him to be a member of the old Round, Catch, and Canon Club and of the Madrigal Society, of which latter body he was a couple of years ago the oldest member save one.

Much as music owes to amateurs whose support lies in the direction of patronage and financial support, it probably owes even more in the long run to those whose enthusiasm leads them to take a place in the rank and file of performers. It is inconceivable, for instance, that a prominent business man and a Lord Mayor of London could show himself to be a keen, practical musician without doing much to convince others that the art is one of the best and most social of hobbies, not (as too many people still think) an exotic and somewhat effeminate affair to be exploited by a race of professionals for the occasional entertainment of the public. Add to his practical musicianship an unselfish zeal that showed itself in unwearied effort on behalf of such musical institutions as those mentioned above, and it is apparent that the indebtedness of the art to Sir Edward Cooper is not likely to be overestimated. His musical tastes were shared by his wife, a fine pianist, and a pupil of Sir Julius Benedict.

A few biographical details follow. He was born at Windsor, on February 5, 1848. In 1867 he entered the service of a firm of insurance brokers and underwriters in St. Peter's Alley, Cornhill, thus beginning a connection with the City Ward that was to last all his life. Seven years later he started a business of his own, and later joined the firm of James Hartley & Co., now known as James Hartley, Cooper & Co. In 1909 he was elected Alderman of his Ward, serving as a Sheriff in 1912-13, and becoming Lord Mayor in 1919. He was knighted in 1913 (on the occasion of the visit of the President of the French Republic), and was created a Baronet in 1920. He was also a Grand Officer of the Legion of Honour, and held the Orders of the Crown of Belgium and of St. Sava of Serbia.

The funeral took place at Overton on February 16. Among the large gathering of representatives from London institutions were Sir Alexander Mackenzie, Dr. H. W. Richards, Mr. J. A. Creighton, Mr. Alfred Waley, and Mr. Harold Craxton (Royal Academy of Music), Mr. J. Stainer (Madrigal Society),

and Mr. Arthur F. Hill (Musicians' Company). Mr. Augustus Littleton was represented by Mr. Henry King.

An interview with Sir Edward Cooper and a portrait appeared in our issue of November, 1919.

We have received the following from Sir Alexander Mackenzie:

London's Music makers, their Societies and Institutions, may well lament the passing of one whose genial and vigorous support endeared him to them all: 'a singer who sings no more.'

The inadequate tribute which these few lines endeavour to convey is that of an intimate friend to whom, maybe, more of Sir Edward Cooper's eager devotion to our art is known than is likely to be generally understood or sufficiently appreciated. For one can hardly have, so to speak, lived with him during the twenty-three years of his successive services to the R.A.M. as its honorary treasurer and Chairman of the Committee of Management without having gained a deeper knowledge of that thoroughly genuine love of music and enduring desire to assist the progress of musical education which have earned the debt of gratitude we must ever owe. Although, by reason of the offices he held, more closely attached to his well-loved school, his sympathies were of no narrow limits—a fact to which my colleague of the G.S.M. will readily testify—and were of that wide and generous range which prompted him to make the most of his opportunities (and these were many and various) for encouraging every worthy scheme concerned with music.

Despite his many business and voluntary duties he habitually took a warm personal interest in the individual efforts of our past and present students, whom he befriended, to the last, by frequent attendance at their recitals and concerts. If it were necessary to point to any prominent trait which characterised his connection with us, I would single out his fellow-feeling with and attitude towards the musical profession, which could at all times rely upon an attentively sympathetic ear to its needs and aspirations. This feeling was clearly manifested during the—to us, particularly—memorable year of his Mayoralty, when music and its professors were honoured in such exceptional and large-hearted fashion at the Mansion House. And but a few short weeks ago, when we met for the last time, I was asked about the progress and chances of success of several societies, enterprises, and artists.

Truly the art which he did so much to help and cultivate was no mere pleasant pastime or recreation, but a seriously engrossing part of a long and useful life of national service.

I end with a personal note. During many past years the R.A.M. has indeed been fortunate in its Chairmen, and I have been happy in serving under two such enthusiasts and friends as Thomas Threlfall and Edward Cooper. Each of them had a wife who shared his love for music and aided his benevolent intentions and kindly projects, and who still continue the good work with which their husbands' honoured memories are linked.

A. C. M.

## TRANSLATION AND TRANSCRIPTION

BY ALEXANDER BRENT-SMITH

The use of translations, like the performance of good deeds, is the better for being kept secret. School-boys have always known this truth, and when they intend to use a translation they retire to an inner-chamber and close the door. Even then, lest their deed should become manifest, they keep their book in close proximity to a table-drawer whither it can disappear at the twinkling of an eye. Translations, like good deeds, bring their reward quite openly. The boy who took such precautions to ensure secrecy wins golden words from his tutor; golden words which depreciate only a very little when he says: 'It is curious that you translate your Virgil so fluently and stylishly, and yet should have misconstrued that unprepared passage *Post equitem sedit atra cura* into "After horse-exercise the black woman sits down with care."' But let that pass. As we grow older the secret use of translations is forced upon us by the superiority of our friends who do not use—I do not say do not need—translations. If we wish to read a French novel, we buy a translation and enjoy it, but if we are wise we keep secret the translation part of our achievement. When we meet the superior being of whom we stand in awe, we say off-hand that we have been reading so-and-so, giving the original title as like Parisian French as our Bloomsbury tongues will permit. 'Ah!' he says, 'isn't it delicious? Such a light touch—I especially like that passage [here he reels off a list of words which sound to us like a list of nouns taking *s* in the plural when by all that is sensible they should have taken *x*], absolutely untranslatable isn't it?' We agree, and for a moment our conscience is lulled. 'But,' he continues, 'no translation ever does justice to the original. I miss the atmosphere, an indefinite something which is part of the language's charm.' This sort of thing goes on everywhere, and though we all agree that translations are impossible, still we feel it is a plucky thing to attempt the impossible.

Personally, I always use and continue to advocate translations to and from every language. Ridiculous though it may seem, I look forward to a day when we shall have a translation into English of *The Amazing Marriage* from the original double-Dutch of George Meredith.

And now to music. Although we do not feel that we must be secret in the use of translations (which are also called transcriptions), nevertheless we feel obliged to apologise for them, or to belittle the pleasure they give us, because of our friends who from force of habit either deplore transcriptions altogether or who tolerate them as being the next best thing. Transcriptions are frequently not the next best thing; but, if anything, just one better. Composers do not always write their music for the best medium. It may be that they write a solo Violin Sonata to please a friend, but the music they write may be better expressed as a Pianoforte Sonata; therefore transcribe it. One duty of the transcriber is to translate music from one language into another in which it will speak with greater force. Anyone who has heard Bach's A minor Organ Fugue played by a first-rate pianist will realise that the modern pianoforte was the instrument Bach required, but having no such instrument, he wrote for the organ. In this case the transcriber is but restoring the composer's thoughts.

Again, Beethoven in his latter String Quartets laboriously constricted his thoughts into a mould to which they were unsuited. Sometime when they have been cleverly scored for orchestra we may get their secret, but at present it is concealed beneath a wild growth of technical impossibilities. In transcribing, our object must not be to reproduce the original, but to give its equivalent in another medium. Busoni has been greatly praised for his Bach transcriptions, even by such a wise man as Schweitzer; but he has repeatedly made the mistake of trying to reproduce the manner of the original rather than revealing another spiritual aspect. Knowing that an organ is characterised by the use of 4-ft. and 16-ft. tone, he has doubled all his passage-work until the whole beauty of the contrapuntal pianoforte style has been swept away. Would he feel it necessary in transcribing a fiddle sonata for the pianoforte to put thin paper across the strings in order to reproduce the characteristic stringy tone of a fiddle?

Best, though not the musician that Busoni is, did some splendid transcriptions, including one of the Violin Chaconne of Bach. Here he made no attempt to reproduce the violin tone, but to translate violin idiom into organ idiom, and this he did quite admirably.

Another duty of transcribers is to bring more music into our homes. It would be a blessing to amateurs if transcribing were done more extensively. We allow transcriptions of Beethoven's Symphonies, why not transcriptions of Beethoven's Pianoforte Sonatas, Schumann's Symphonic Studies, or Liszt's Rhapsodies? Many people long to play these works, but they will never be able to play them as written. They might practice until they were dead, and even then they would not be able to play them.

Neither the gramophone nor the pianola solves the question of music in the home. We want to feel the music under our own fingers, just as we would rather play lawn tennis than have it played for us by hardy perennials. Many difficulties could be swept away without composers being any the worse, e.g., the absurdly difficult water-logged passage for the left hand in Brahms's Rhapsody in B minor.

When the transcriber has begun his ruthless task, where is he to stop? May he transcribe all Brahms's pianoforte works for the pianoforte and all Parry's symphonic works for the orchestra? In both cases his labour would be justified, and the result would astonish and gratify the respective composers.

## MODERN THEME-TRANSFORMATION

BY HERBERT ANTCLIFFE

Since Liszt evolved the idea of theme-transformation in place of, or as a supplement to, the older methods of 'development' the method has moved away considerably from where it started, so that we seldom find it alluded to by present-day analysts or programme annotators in reference to contemporary works. Yet most composers of works of any serious length employ it, consciously or unconsciously, with definite intention or by coincidence, adapting it in a greater or less degree to suit their purposes.

The object of theme-transformation is to provide expression for a variety of emotion while yet retaining a union of identity in the general conception of certain important features of a work. Liszt certainly had this in mind when he worked out the

system in his symphonic poems, but he did not always use the best material, and he frequently used it in a crude manner. Since then, and the almost equally crude following of Liszt by Smetana and Saint-Saëns, the system has been exploited and developed to achieve this object in a variety of ways, not only in itself but in combination and contrast with the older method of thematic development and the newer one of leading motives.

Elgar is one of those who is most constant and consistent in its employment. In his works it ranges from the slight but very suggestive manner of his first Symphony (where he merely alters the *tempo* and proportionate length of the notes of the theme of the second movement to make a theme for the third movement), to its very complete utilisation in his *Cockaigne Overture*.

It is somewhat remarkable that scarcely a single annotator or analyst of this work has pointed out how completely it is constructed on the basis of theme transformation. As a rule the official analyses issued by concert promoters point to a single case, that of the 'Citizen' theme transformed into the 'Ragamuffin' theme. As a matter of fact the bulk of this work is founded upon a single theme transformed in a variety of ways that makes it in a very definite sense a symphonic poem according to the implicit rules established by Liszt. The employment of other themes of secondary importance is strictly in accord with Lisztian principles, and does not affect the main outline of a single varied theme.

Of the original theme with which the work opens :



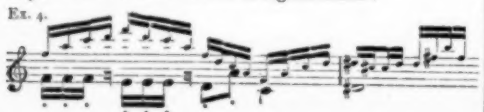
the composer gives four transformations in the course of its progress. Of these the first is the 'Citizen' theme, *nobilmente legato* :



which is followed by the 'Ragamuffin' theme :



For the third transformation he repeats the 'Citizen' theme, but in this case with varied harmony, orchestration, and expression, while a little later comes a variant of the main feature of the principal theme, which is more interesting in its technical aspect than in its emotional significance :



Elgar's idea of using harmony and orchestration as a means of transforming his theme was by no means a new one ; with a more purely technical and decorative intention, it had been employed by composers certainly as far back as the Haydns and the younger Bachs. Saint-Saëns provides a good example in his treatment of the first theme of *La Jeunesse d'Hercule*, in which he repeats the theme, in unison, on the lower notes of the clarinet, violas *tremolando*, and 'celli *pizzicato*. Employing three distinct themes in this short work he has little scope for transformation, but he manages to make it interesting. So far as notes and rhythm are concerned his first theme :



is varied only once, becoming :



A second theme :



however, has three variations :



slight in themselves, but effective in their significance, while the third theme retains its single form.

Of the three remaining symphonic poems of Saint-Saëns the thematic material and treatment are alike too well-known and too obvious to need more than mention, except in the case of *Phaëton*, where he seems to be moving towards an improved technique, particularly in the second theme, which is a good one for its purpose :





His first transformation of this is in canonic imitation; the theme is scarcely altered in its melodic form:



Then follows a purely melodic alteration:



and again a canonic and sequential imitation, this time on a variation of the notes of the theme:



Simple as this is, and not particularly original or striking, it is a great advance on his treatment of the first theme of the work, with its slightly varied rhythm and altered *codetta*, and suggests that if only he had continued to work on these lines he might have added considerably to the technique of symphonic writing.

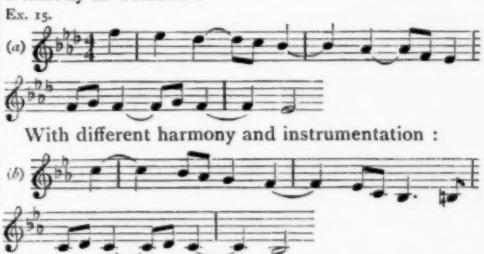
In his *Romeo and Juliet* Overture Tchaikovsky has treated the principal theme, that representing Friar Lawrence, in a way that technically is as simple as possible, and which yet attains its ends in a way that is effective if not subtle. A mere setting out of these will show the method employed:



Scriabin in the *Poème de l'Extase* does almost the same thing with a single phrase:



and even simpler is Josef Holbrooke's treatment of a melody in *Utalume*:



With different harmony and instrumentation:



Debussy in *L'après-midi d'un Faun* transforms his principal theme in no less than seven different ways, and the second theme in four different ways. These transformations are made only by slight alterations of the notes or rhythm, and their significance is rather that they maintain the original atmosphere without creating undue monotony than that they convey any emotional or pictorial development. As the object of theme transformation is the latter, it cannot be said that Debussy's efforts in this matter are of great influence or importance.

All the foregoing examples are from what may be termed modern classics; they are typical rather than exhaustive, and no doubt many other examples of interest are to be found without going out of the regular repertory of orchestral works. They do, however, indicate the lines on which composers of the older generations have worked, and on which many are still working. Of those in the works of our younger contemporaries I have not yet made a collection suitable for useful illustration; but I hope before long to be able to make the necessary analyses and place some of the results before readers who may be interested.

It will be observed that an omission of some importance is that of the works of Richard Strauss, but these require a whole discourse to themselves, not so much because of the manner of treatment as for the number of the themes. By his use of so many themes in each single work the composer has added little to the technique of thematic development, and has set a very bad example of lack of musical economy.

## A MIDLAND CHORUS-MASTER

Mr. Joseph Lewis, conductor of the Wolverhampton Musical Society and chorus-master of the recently established City of Birmingham Choir, is rapidly making himself prominent in the choral world by reason of his excellent achievements and still more excellent promise. He has been connected with choral music in the Midlands for some ten years (Dudley, Birmingham, and Wolverhampton), after a preceding ten years of general work and study in music. Choral music is in his blood, his father having been a well-known Staffordshire chorus-master



Photo by]

[H. J. Whitlock &amp; Sons, Birmingham.

MR. JOSEPH LEWIS

for a couple of generations. As a boy, Mr. Joseph Lewis sang the solo parts in public performances of the standard oratorios by his father's societies. Solo singing he studied at the Midland Institute under Mr. G. A. Breeden, in the years when Mr. Frank Mullings and Miss Rosina Buckman were pupils of that teacher.

His various choirs have been the Dudley Ladies' Choir (1910), the Dudley Male-Voice Choir (1911), the Dudley Madrigal Society (1912), the Barfield Choir (Birmingham, 1915), the Wolverhampton Musical Society, a body of some three hundred singers (1919), and the City of Birmingham Choir (1921). The Barfield Choir gave Bantock's *Vanity of Vanities*, and the same work has been given several times by the Wolverhampton Choir—most conspicuously at the South Staffordshire Musical Festival of last October. The Dudley Madrigal Society raised a good deal of money for local charities during the war; the Barfield Choir fell to pieces, as did so many of the English choral bodies that depended largely upon men singers. In 1915, Mr. Lewis was in negotiation with regard to his taking over the Glasgow Choral Union (after

Mr. Verbruggen), but in the end he decided not to leave the Midlands.

Almost the finest feature in this conductor's work is the unusual mental confidence and technical stability of his choruses. These qualities result from the circumstance that he works from the mind of the chorister outwards. At the outset of learning a new composition, he helps the choir to grasp the general form of the piece and its larger proportions. By this means each singer becomes aware of the piece as of a picture within its frame, and is at once conscious of the function served by consecutive phrases and sections. It is this large grasp of a work as a whole which enables Mr. Lewis's choirs to develop good staying power in compositions like *Vanity of Vanities* and *Israel in Egypt*, and to build them up in performance with that ease and leisure which is the essential foundation of art. He next attends to the observation of notes and rhythmical motive, often as from the position of abstract music; the outcome is a natural flexibility in phrase-making and a confident firmness of 'touch.' Then comes observation of the verbal material of the piece, with constant thought for consonants and for the literal significance of the words. The final stage is a return to the first, but now with the mind centred upon the fundamental spirit of poem and music.

The guiding principle Mr. Lewis works to is that of a sense of corporate unity in the choir. Each part is to be an individuality, but only as a part of a whole. A choir is to be as a string quartet or as the fingers of pianist and organist playing polyphonic music. Circumstances are a trouble here, and tenors, for example, do not reach the point attained by contraltos.

I am not aware how far Mr. Lewis inclines personally to thorough modernism in music. His work with Bantock's compositions proves that he sympathises with advanced ideas of technique and 'effects,' and he has so finely entered into the spirit of Elgar as to have been warmly complimented by that composer—who, indeed, has attended his concerts at Dudley. I imagine he questions any modern composer solely on the points of practicability and commonsense. If a composer ignores the inevitable mental and physical limitations of choral singers, giving them harmonies to sing which they cannot form in mind as the basis on which to construct by imagination their particular note, I expect Mr. Lewis would say they are offering useless contribution to his department of music, and hindering the full development of their own desires and ideals.

Arrangements are in hand for the Wolverhampton Musical Society to give a concert in London during the present season, but particulars cannot yet be offered. The Society will probably bring with it Bantock's *Vanity of Vanities* and a new work by Graham Godfrey, *The Forsaken Merman*. S. G.

ARTHUR NIKISCH

BY ALFRED KALISCH

All lovers of music heard with lively regret the news that Arthur Nikisch died at Leipsic, of heart failure following influenza, on Monday, January 23, at the age of sixty-seven.

In a sense his biography is a history of his musical interpretations. He was born on October 12, 1855, at Lébényi St. Miklós, in Hungary, where his father was chief book-keeper to a landed proprietor. His was one of the many lives which refute the current

theory that prodigies never develop into great musicians, for at the age of three he already showed great musical aptitude. He began his studies at the age of six, and at eleven was a student of the Vienna Conservatoire, and soon gained distinction among his fellows as violinist, pianist, and composer. In 1872 he was one of a deputation of three students—Mottl and Emil Paur were the other two—sent to greet Wagner, and he was selected as one of the first violins to play in the historic performance of Beethoven's ninth Symphony at the laying of the foundation-stone of the Bayreuth Festspielhaus. Then he joined the Vienna Opera Orchestra, and from there he went as chorus master to the Opera House at Leipsic.

#### AN EARLY SUCCESS

When he had an opportunity for conducting *Tannhäuser* the orchestra at first protested because he was so young. It was arranged, however, that they should play under him at one rehearsal and then decide. At the rehearsal he was enthusiastically cheered, and so the foundation-stone of his great career as a conductor was laid.

In 1879 he succeeded Carl Reinecke as conductor of the Gewandhaus Concerts, and changed them from the most conservative to the most progressive of institutions. Ten years later the news that he had accepted the directorship of the Boston Symphony Orchestra came as something of a bombshell—for in those days journeys to the States were not so common as they are now. It was after his return from America to take up the Directorship of the Budapest Opera that he was first heard in London, in 1895. In 1902 he became the Director of the Leipsic Conservatoire, and marked his term of office by instituting his now famous class of conductors, of which Mr. Albert Coates and Dr. Adrian C. Boult are the best known products.

#### HIS ENGLISH APPEARANCES

Till the war broke out he frequently conducted in London, both at concerts of the London Symphony Orchestra and the Philharmonic Society, at Covent Garden, where his Wagnerian performances were brilliant and memorable, and in the provinces. He also conducted the Leeds Festival of 1913, and his performances of Verdi's *Requiem* were perhaps the most notable features of a brilliant week. Nor must his tour in the United States with the London Symphony Orchestra be overlooked in a survey of his connection with this country.

#### CHARACTERISTICS ON THE PLATFORM

He was born with a magnetic power over the players under his baton. His gestures were restrained in comparison with those of some conductors of a later generation, but always full of meaning, and had an almost feline grace of their own. No one ever got from an orchestra more sensuous beauty of tone in all departments. His climaxes, if they had not always the monumental power of those of Richter, had an intensity of nervous energy which was irresistible. He had the secret of combining tremendous power with wonderful flexibility to an extent which no one else has rivalled. A perfect example of this was in the Interlude in the *Rheingold*—at the point where the Nibelungs gather up their treasures in the caves below the earth—where he obtained an effect as new as it was legitimate. His *Meistersinger* performances were singularly lovely, but many preferred the Olympian repose and geniality of Richter. He represented

Walter's view of life, the older man that of Hans Sachs. His *Tristan* was a riot of brilliant colour and unbridled passion. The ideal performance of *Tristan* would be secured, it was said, if Richter conducted the first and third Acts and Nikisch the second.

#### SOME MEMORABLE PERFORMANCES

Few who were present will forget the electrical effect of his first London performance of Tchaikovsky's fifth Symphony. One specially remembers a certain clarinet passage in the slow movement, which he did in quite a new way, which nearly all subsequent conductors have adopted. Another performance which lives in the memory is that of Elgar's first Symphony, if only because it gave rise to such vehement differences of opinion. His reading of Tchaikovsky's *Francesca da Rimini*, on the other hand, was a thing about which no two opinions were possible. It swept audiences off their feet. It must not be supposed that his readings of the classics were arbitrary or ultra-modern. He was too good a musician and had too keen a sense of true beauty for that. They, however, had a vivacity sometimes a little disconcerting to those accustomed to more restrained playing. Perhaps Beethoven's Seventh showed him at his best, especially the last movement. It has been said that the special characteristics of his interpretation were due to the fact that he, so to speak, arrived at the classics through the Romantics.

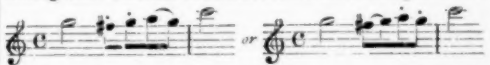
It may not be out of place to digress for a moment and point out—an interesting fact—that the best orchestral interpreters of the North German classics have not been Teutons—Richter, who like Nikisch was Hungarian, Mottl who was Austrian, Weingartner who was born in Dalmatia, and Levi who was born in the Rhineland of Jewish parentage.

Nikisch had his little amiable peculiarities, like all great men. At one time 'hypnotic eye' and his shirt cuffs were the subject of a good deal of good-natured banter. But Gladstone had his shirt collars and Joseph Chamberlain his orchid, so why grudge a musician his linen?

#### TWO RECOLLECTIONS

For the present writer the most beautiful things that Nikisch did were two performances of the *Siegfried Idyll* given at two meetings of the Music Club with a picked orchestra of seventeen led by Mr. Albert Sammons. They were the very perfection of intimate charm and finish of detail. He himself confessed to me that he had been so moved that he could hardly keep going. He was generally supposed to trust more to the inspiration of the moment than to careful rehearsal, but on each of these occasions he rehearsed the piece for nearly two hours. At the second performance Richard Strauss was present, and said that he had seldom had such unalloyed pleasure. The only thing, he added, which marred it was a wild desire to get on to the platform and take the stick himself.

I have one other interesting recollection of Nikisch. It was at a little gathering where Weingartner was also present. The conversation turned on the Overture to *Der Freischütz*, which both had been conducting in London at the time. They argued for a long time whether the chief theme should be phrased:



My only regret is that I cannot recall their preferences, and at present I have no means

of access to a note I made at the time. I only remember that both were for rejecting the usual way of binding the four quavers together. It was a most instructive discussion.

In conclusion, just one word as to his magical art as an accompanist. The way in which he used to play for Elena Gerhardt was unforgettable.

#### GRESHAM COLLEGE MUSIC LECTURES

The lectures by Sir Frederick Bridge given at Gresham College on February 7 to 10, had for subjects 'The Overture' and 'Pelham Humfrey.' The development of the overture was traced from Monteverde to Purcell, and for the second lecture to overtures by Gluck, Mozart, and Mendelssohn. The chief interest of the course was on February 11, when the whole of the music to Shadwell's opera, founded on Shakespeare's *Tempest* and produced in 1674, was given. The instrumental music by Locke and many of the songs by Banister and Humfrey were already known. But by a fortunate chance the missing music by Humfrey was discovered in the library of the Conservatoire at Paris a year or so ago, and with the aid of Mr. Barclay Squire the lecturer was able to produce the whole of this most interesting find. Humfrey set the long dialogue for Three Devils, and also a long masque. The music is full of interest, and has many dramatic points. Some of the short solos and choruses are very like Purcell. There is no stringed accompaniment to the vocal work, only a figured bass which Sir Frederick had taken as the foundation of the accompaniment. The instrumental movements were excellently played by Trinity College students, led by Miss Evelyn Moore, and the vocal work was well performed by Miss Peachy, Miss Margaret Champneys, Mr. Herbert Thompson, and Mr. Bertram Mills. The lecturer described the action of the play, reading some of the amusing dialogue, and the music was performed exactly as it occurs in the opera. After Act 2 a fine setting of *Arise, ye subterranean winds* (words so finely set by Purcell in his *Tempest*) was sung by the Principal Devil. The music is by Pietro Reggio, an Italian, who lived in England at the time the opera was produced. It was well sung by Mr. Mills. A large audience attended—between five hundred and six hundred—and many had to be refused admission. The second lecture on Humfrey was confined to his Church music and some isolated songs.

#### A NOTE ON 'BEST-SELLERS'

Not many days since I received a letter, the writer of which said, without periphrasis, preface, or appendix, 'My favourite record is —', and he named a well known 'best-seller.' About that particular record it is beside my purpose to say more; besides, I might unwittingly be poaching on the preserves of 'Discus.' Nor will I delay to consider how enviable is the state of mind of the person who can say without hesitation what piece of music he likes best. It would cost a musician much anxious thought to draw up a list of twenty favourites, and give reasons for his preferences: but to plump for one—only a Lancashire man could do it.

The letter suggests several interesting and not unprofitable lines of thought. It would be wrong to say, as would many who are really artistic, that such things do not matter and are beneath notice. On the contrary, it is of no little importance to discover why some of these immensely popular airs catch the public fancy. I for one have never been able to probe the secret. I am free to confess that I suffer from a constitutional inability to tell one from another. I hardly know the differences between *Daddy has a red, red nose* and *Johnny likes his whisky neat* on the one hand, or *Nebraska* and *Dakota* or *Aspodestris of my Soul* and *Daffodilly of my heart*. (This, I think, exhausts the various types of million-sellers.) Why does one sell like hot cakes and the other lie neglected on dusty shelves? Any office-boy could plough me in an examination as to the first class, and any lady typist could bowl me over by questions as to the third. I presume that a connoisseur in these matters would be surprised to learn that some of us know the difference between Handel's *Largo* and *Le Sacre du Printemps*, and could distinguish between a Beethoven slow movement and an *Adagio* of Spohr, and what is more, account for our taste. Can anybody explain this problem of musical psychology?

One possible explanation has been suggested to me by various conversations with gentlemen connected with the manufacture and sale of such wares. 'Best-sellers,' one of them once said to me, 'do not make themselves. They have to be nursed.' He was not well pleased with me when I replied that I was glad to hear that the public taste was not naturally bad, that the public was only weak and gullible; still less did he like me when I told him I thought he could put his time and his money to better uses than spoiling public taste. It was not without some satisfaction that I learned from another purveyor that the making of a 'best-seller' often costs so much in the way of advertisement, open and camouflaged, that the profits are eaten up by the expenses. If that is so, there is some hope that the trade in this particular kind of poison gas will suffer a slump and the healthier, natural instincts of the community—in which I have firm faith—will be allowed freer play.

One of the most costly ways of advertising, next to paying singers to sing the songs, is the making of anecdotes concerning the songs. This is only just, for it takes more brains to invent such a story than to write such a song. One of these stories was circulated largely some time ago, and was interesting because it showed what sort of thing the traders think impresses the public. The composer in question had long waited for inspiration in vain. Then during a sleepless night it came to him—in the shape of an exotic name. He woke, dressed with care, and lunched with his publisher (the artistic importance of this is obvious). After lunch he imparted his discovery to the publisher, who was delighted. The composer there and then hummed the tune to 'his' writer of lyrics, and when the latter had done his part the accompaniment was written and the masterpiece was complete. The story is far more artistic than the song, but why should it be supposed to make people buy the song? It apparently did, however.

Be this as it may, I shall certainly seek enlightenment as soon as possible by listening as carefully as I can to the record which gave rise to these reflections.

A. K.



## Occasional Notes

Readers who, as performers or hearers, are interested in the music of the picture-theatre, should note that the *Musical News and Herald* now gives weekly consideration to the subject. The articles are so practical and constructive that we wish they had appeared a few years ago, before cinema music had got into its present miserable rut. We recently paid several visits to picture-theatres of various types with a view to dealing with the matter in our own columns, but the experience left us with the melancholy conviction that in all but a very few cases the musical arrangements are hopelessly bad, and must be so while the film industry remains in the hands of people usually inartistic and frequently even illiterate. What other form of entertainment makes its announcements with such dubious grammar—even with shaky spelling, and capital S's and N's wrong side up? In what theatre are to be seen plays in which so little is left to the imagination that the action is stopped while all sorts of unimportant details are thrust on the spectator? For example, at the Stoll Theatre we recently saw a long drama, alleged to be lurid, but actually tame and soporific. The entry of a character into a house was preceded by a picture of a mammoth hand ringing a mammoth door-bell! We were not credited with intelligence sufficient to realise that before one goes into another person's house it is customary to ring the bell, save on the rare occasions when one enters by the aid of a jemmy. And all the way through a tediously involved story the characters grimaced and attitudinised as no sane human being ever yet did save when acting for the pictures. When we read Mr. St. John Ervine's denunciation of the cinema in the *Observer* a few weeks ago we breathed a 'hear! hear!' and wished the article could be issued in pamphlet form and sown broadcast throughout the country. The picture-theatre has immense possibilities—educational, artistic, and recreational, but as yet it is scarcely touching the fringe of either of them. As Mr. Ervine said, it 'seems at present to be designed chiefly for the entertainment of mental epileptics.' So long as this is so, music has everything to lose and nothing to gain from association with it.

A fatal weakness of the film is its inability to dispense with some kind of accompaniment. So long as a picture is absorbing, we are hardly conscious of the music, though we miss it if it is absent. But if the picture fails to grip, and we are thrown back on the music, the result is generally painful, because of the mistaken attempts to follow the film too closely. The effect is scrappy, and when the scraps consist of the mangled remains of standard compositions we feel like throwing things; when they are bits of conventional melodramatic 'agits' and 'hurries' they are tolerable only because they are not mutilated Beethoven or Wagner. There appear to be only four ways in which music at the cinema can be made a useful adjunct—eventually perhaps a thoroughly artistic experience. First, we may build a fine organ and engage a gifted improviser to supply a musical background. Second, we may dispense with all attempts to follow the screen, and use good orchestral works as interludes or as a kind of generalised accompaniment to the picture. Third, and best of all, we may engage a composer (a real composer, not a syndicate of jazz and ragtime merchants) to write

a special accompaniment. This accompaniment should be available for various combinations from full orchestra to pianoforte solo or duet, and it should be regarded as an integral part of the film for which it was written. The fourth method is a compromise—brief, well-written interludes of a dramatic or humorous character—something of the type already being used, only far better *quæ* music.

It is useless, however, to expect any marked improvement until the excellent musicians now being engaged are given a free hand. At present the unmusical managers and trade officials have too large an influence. We have heard of an admirable musical scheme being condemned on the ground that 'it did not play to the picture'—in other words, it did not dot the i's and cross the t's of all the insignificant details on the screen. Only a musician realises fully how much music loses by an attempt to do this kind of thing. A producer who sees fit to hold up a story in order to show us such unnecessary incidents as the ringing of the door-bell, is unlikely to approve of a musical setting that is not similarly fussy and incoherent.

The cinema appears to be reaching a critical moment. On all sides we hear of dwindling receipts and loss where formerly everything in the garden was lovely. A few weeks ago a newspaper placard came out with the announcement 'Cinemas May Close.' This seems too much to hope for, but we may at least rejoice in its implication that the public is becoming more critical, and that before long the industry will in self-defence be bound to serve up something better than the present crude melodrama and elementary humour.

Mr. Gordon Craig has been letting himself go on this subject. In the current *English Review* he discovers a fine vein of vituperation, calling the cinema 'the brat of yellow journalism,' and summing things up in a phrase that is hardly an exaggeration: 'All that it touches it smears.' So, after all, we musicians have no more cause for complaint than other artists. The cinema having laid its obscene paw on the drama and literature (giving us, for example, Shakespeare shorn of his poetry and Dickens minus his humour), we can hardly expect music to escape. All we can do is to back up anybody who is working for an improvement. We hope the *Musical News and Herald* will go ahead in its crusade, and we intend to weigh in with a few words ourselves from time to time. They will probably be less heated than those we have now written, but our recent experiences of the cinema and its music are such that we keep cool with difficulty.

The letter in our correspondence columns from Lord Stuart of Wortley draws attention to a point often overlooked by those of us who are disposed to quicken the pace of old music. No doubt such quickening is based on two sound general principles: (a) What the early composers intended to sound brilliant should be made to sound so to-day; and (b) the general pace of rapid music having increased, we can obtain this brilliance only by greater speed. Often the result justifies the step, but there are a good many cases in which the tonal balance devised by the composer can be maintained only by the adoption of a speed that may strike us as staid. For example, it is no infrequent experience to hear a body of strings playing so rapidly that there is a

lack of tone, the sustained passages by the brass being delivered meanwhile without such loss. As a result, the sustained background is far too prominent. The *Finale* of the seventh Symphony, even at the pace marked by Beethoven, is apt to give us some annoying moments because of the prominence of brass parts against the rapid theme played by the strings. At a quicker speed the theme is lost altogether—in fact, we doubt if any of our readers have ever heard it, save in snatches. The question is one that has so far received nothing like the attention it deserves. In the Beethoven example much might be done by toning down the brass, but so far from doing this, conductors as a rule urge the players on to fresh excesses.

Mr. Ernest Newman laid his finger on the chief weakness in modern organ playing when he wrote in the *Sunday Times* of February 12:

Myself when young did eagerly frequent organ recitals, but my enthusiasm for them could not survive the irremovable defects of the instrument. The organ is a jolly thing to play, but very often a tiresome thing to listen to. So much time is lost hunting for this stop or that, the music being held up meanwhile, that the hearer with a sense of rhythm feels his reason slipping from him.

The defects, however, are as a rule in the player rather than in the instrument, and they are not irremovable. They do not exist in organists who, realising that rhythm is the life of music, refuse to sacrifice it to variety of tone-colour, which is never more than an accessory when fine music is concerned. In theory the numerous mechanical contrivances of the modern organ enable us to effect registration changes without delay, and no doubt in the case of a player who realises the importance of rhythm and is content with a modest colour scheme they do all that is claimed for them. But their presence too often proves a fatal snare. Blest with a multitude of stops and an array of gadgets wherewith to ring the changes on them, many organists seem to be unable to play more than a few bars without a change of tone-colour. Some of these changes they manage without breaking the rhythm; some they don't. A few years—even months—of succumbing to temptations of the latter type are sufficient to blunt a player's sense of rhythm. He is unconscious of the awkward gaps, having the music before him, and being able to pick up the threads, but his hearers suffer as Mr. Newman says they do. No wonder organists have such a bad reputation where rhythm is concerned. It is no uncommon experience to hear a player (splendidly equipped on the technical side) hold up a work in a simple passage while he makes some change of stop—often one so unimportant that the result is hardly apparent to the average hearer. But the average hearer cannot help spotting the loss of rhythm, especially in fugues and other movements wherein continuity is the main feature. Organists who think that a Bach fugue is intolerable without frequent change of power and colour apparently forget that some of the biggest of Bach's organ works have long been popular transcribed for the pianoforte—an instrument of one colour. Thousands of people, indeed, have never heard these works save on the pianoforte, and yet have not found them dull. But then the pianists who play these transcriptions do not halt from time to time to adjust their seat or catch a fly. They attend

to the business in hand, which is to let the music speak without interruption. If our remark about catching a fly seems an exaggeration, let us support it by referring to Mr. Newman's criticism of a performance of a transcription of *L'Après-midi d'un Faune*:

Oh! how arthritic Debussy's poor old faun had become! To bask languidly in the Sicilian sun is one thing; to creak in every bone when you move is another. It all came from that hunt for stops and combinations. . . . I had the curiosity to time the performance. The little *Eclogue* took exactly twice as long as it does on the orchestra [our italics].

What should we think of an orchestral performance in which frequent breaks in the rhythm occurred while the players picked up their instruments, adjusted their pince-nez, and otherwise made ready for an entry? But the equivalent of this happens in a greater or less degree at many organ recitals. Of course it could be avoided by the use of assistants to lend a hand at some of the more awkward changes, but many recitalists appear to regard help of the kind as being likely to damage their reputation for skill. Yet it is worth noting that when Dr. Schweitzer gave a Bach recital the other day on the well-equipped organ at Trinity College, Cambridge, he made no bones about asking for such help. The rule organists ought to make in this matter is a very simple one, though it will at first require strength of mind to keep: if we have to choose between rhythm and registration, registration must go.

Who is the London correspondent of *Musical America*? He seems to be sending some odd news to his paper lately. A few weeks ago it was an account of a symphonic work by John Ireland entitled *New York*, a Rhapsody 'inspired,' said a caption, by the American city—a discovery that must have startled the composer. Then, in the issue of January 28 appeared a portrait of Dr. R. R. Terry, with the news that he 'will play the Wedding March for Princess Mary and Viscount Lascelles.' Over here we were under the impression that the musical arrangements will be on the simple side, and we took it for granted that Mr. Nicholson would be in charge, but our *M.A.* writer tells us that the arrangements 'include plans for an elaborate musical programme in which Dr. R. R. Terry, organist of Westminster Cathedral, and one of the finest organists in the United Kingdom, will participate.' In the issue of the following week we read that London gave Strauss a 'demonstrative welcome,' which it certainly did not, and that Strauss was to conduct one more concert in London—another bad shot. We have heard it suggested that there is no London correspondent, and that the 'news' from this side is written up in li'l old New York from London papers, but we hesitate to believe it. Probably the unkind suggestion is due to the fact that by a printer's error the Ireland composition had been previously spoken of in a London paper as 'New York' instead of 'New work.' But this is a mere coincidence of a type that may happen frequently, though we are bound to admit that it doesn't.

Readers who have followed the discussion which has been going on in our correspondence columns between Mr. Charles Tree and Mr. A. Keay should note that the issue is to be decided in vocal and hortatory combat at Wigmore Hall on March 6, at 8 o'clock. Particulars will be found in Mr. Tree's announcement on page 149.

The following notice of Mr. Howard-Jones's recital at Paris appeared in *Le Ménestrel* of January 20. The views of foreign critics on modern British music are sufficiently rare to make this comment on Ireland's Pianoforte Sonata worth reprinting :

M. Howard-Jones est un artiste délicat et souvent subtil. Visiblement, l'effort d'interprétation est chez lui avant tout d'ordre intellectuel. Apercevoir en chaque œuvre un ensemble de problèmes, dont les solutions devront être découvertes selon un ordre très strict; puis, ces solutions atteintes faire disparaître toutes traces des démarches qui les préparèrent. Aucun pédantisme en effet, au milieu de cette incontestable réussite technique. Après avoir remarquablement exécuté deux *Préludes* et *Fugues* de Bach (la bémol, et si bémol), et la *Sonate* en ut dièse mineur, Op. 27, de Beethoven, M. Howard-Jones fit applaudir la très intéressante et vigoureuse *Sonate* d'un auteur Anglais contemporain, John Ireland. Par la première partie *Allegro moderato*, nous sommes mêlés, dès le début, à une sorte de ruissellement sonore. De toutes parts, des notes bondissantes—qui s'enchevêtrent—et jamais ne s'attardent. Mais voici qu'avec la seconde partie, *non troppo lento*, survient comme un scrupule en face d'un tel élan. C'est tout d'un coup, après la période de joie impersonnelle et presque inconsciente, une méditation dans la solitude. Et la troisième partie, *con moto moderato*, apporte la synthèse de ce qui jusque-là demeurait opposition pure. Retour, désormais, à la possibilité de la joie; mais cette joie sera maintenant individualisée et lucide. Les formes qui au commencement de l'œuvre n'étaient que de fuyantes ébauches, reparaissent isolées et distinctes. Le récital se termina par de brillantes interprétations de Debussy et de Chopin. M. Howard-Jones joua de façon particulièrement remarquable la *Mazurka* en la bémol.

## Music in the Foreign Press

In the *Zeitschrift für Musikwissenschaft* (December) Karl Blessinger inquires into the symptoms of decadent tendencies in music :

Recent investigations show that when all is said and done, æsthetics as a science must fall back upon the *ultima ratio* of subjective appraisal. We cannot, therefore, arrive at an accurate estimate of the artistic value of 'atonal' music; but technical analysis may show us which elements of such music are to be considered as symptoms of decadence, and which as foundations of sound progress. It is not always easy to determine the symptoms of decadence. Attempts to shake off the yoke of tradition, to achieve absolute novelty, may be the natural consequence of an altogether healthy reaction—as, for instance, when the Florentine musicians of three hundred years ago substituted monody for the comparatively excessive complications of music as previously understood. But in to-day's endeavours we see no attempt to vitalise music by introducing a new spiritual principle, a principle of form: the battle is waged solely against traditional means of expression.

The writer proceeds to describe the 'narcotic' effects of many modern innovations, in which he sees the outcome of a decadent frame of mind. He considers that the growing tendency to resort to the data not of the conscious mind, but of the sub-conscious (what is called 'inner necessity'), is a return to primitive conditions, which must lead to artistic atony :

When we see that sensitiveness predominates over volition; and conscious will-power yields to subconscious impulse; that consciousness and subconsciousness, instead of co-operating, follow separate paths, or are at cross-purposes, then we are entitled to speak of

decadence. Excess of nervous (aural) sensitiveness and extreme nicety of aural perception are two different things. Those who clamour for quarter-tones or thirds of tones, far from showing the great discriminating power of their sense of hearing, reveal its inadequacy. For the notion of dividing tones or semitones into equal portions rests upon that of temperament, which in itself is a compromise: there are no such things as equal quarter-tones and so forth in natural tones, although there exist plenty of lesser differentiations. To attempt to derive new resources from the exploitation of higher partials leads to sharper differentiations in timbres and colour-shades, with the result that the listener's attention is arrested by each single resonance and deflected from the general trend of the music. Another characteristic symptom which reveals the incapacity to think in broad, co-ordinated terms, is the lack of melodic structure, the fondness for short motives repeated or strung together in endless array. The symptoms of decadence are very much the same in most countries, and seem to herald an outbreak of musical internationalism.

### THE FRENCH 'SIX'

In *Le Temps* (December 30) Emile Vuillermoz, in an article devoted to Honegger's Dramatic Psalm *Le Roi David* (which he describes as a fine, powerful, altogether genuine work), writes :

Honegger belongs, officially, to a little group which, despite its leaders' frantic efforts to secure notoriety, is very little known. Boundless audacity has enabled these young men to scare the majority of our critics and publishers, who live in fear of being found wanting in comprehension. They have made their trade-mark known, but at the expense of the products which it covers. We may not blame them for having attempted a short cut towards the advantages which greater musicians have not found so easily; or even for their ungratefulness towards the very artists who paved the way for them. What is neither straightforward nor decent is the complacency with which they allow the legend to which they owe their notoriety to subsist, knowing it altogether false. They have a nimble *wahou!*, whom they carefully obey. They have a programme of reforms, which has been placed in their hands and seems never to have been read by them. It is incredible that we should be expected to believe that programme to have been inspired by the music which the half-dozen co-partners have written. But they raise no protest, they allow themselves to be described as apostles of a faith which they are not in the least entitled to stand for. We should like to see these young musicians, whom community of ambitions rather than community of artistic convictions has brought together, dispel the misunderstanding.

### ARTHUR HONEGGER

In the *Revue Musicale* (January) René Chalupt studies the output of this active and versatile composer, in which he finds a great deal to admire. He specially praises Honegger's simplicity and earnestness of purpose, and considers that he remains far closer to classical tradition than the other members of his group.

### SEM DRESDEN

In the same issue, Henry de Groot refers to Sem Dresden, a Dutch composer, born in 1881, who studied at Amsterdam and later at Berlin (with Pfitzner), praising his Sextets for wind instruments and pianoforte, and mentioning his other works.

### GEORGIA'S MUSIC

Also in the same number, Vladimir Zederbaum names a number of contemporary Georgian composers: Araktchiev, Palief, Dolidse, Balanchiradse. Political

events, he says, have interfered with promising attempts to organize musical education throughout the country.

MALIPIERO

In *Die Musikwelt* (January 1) Dr. H. R. Fleischmann has high praise for Malipiero's works:

He is essentially a symphonist, a composer who thinks and writes in terms of the orchestra. There is power in his *Sinfonie del Silenzio e de la Morte*, the only work of his first period which he has not destroyed. Those of the second period comprise *Per una favola cavalleresca* (1914-15), *Impressioni dal Vero* (1910-15), *Pause del Silenzio*, and *Ditirambico Tragico* (1917). He has written several dramatic scores: *Sogno di un Tramonto d'Autunno*; a trilogy, *Orfeide*; a set of three operas after comedies by Goldoni; a symphonic drama, *Pantea*; a Ballet, *La Mascherata delle principesse prigioniere*; and a mystery play, *St. Francis of Assisi*.

#### THE BALLET IN THE 19TH CENTURY

Such is the title of the special December issue of the *Revue Musicale*, which contains articles by Paul Valéry, Vuillermoz, Levinson, Boris de Schloezer, Cœuroy, Henry Prunières, and others, with many illustrations and reproductions of old documents. Particularly interesting is Prunières's article on Salvatore Vigano, the Neapolitan ballet-master.

#### OVERSTRUNG *versus* PARALLEL-STRUNG PIANOFORTE

In *Le Courrier Musical* (February) Albert Bertelin writes that in overstrung pianofortes the volume of sound may be greater than in the parallel-strung, but the tone is less clear, less fine in quality. The lower register becomes heavy and blurred; even shades of colour are less easy to secure. In chamber music, the increased volume of tone is a disadvantage.

M.-D. CALVOCORESSI.

### The Musician's Bookshelf

#### DEBUSSY AS CRITIC

But, to start with, 'critic' is here the wrong word—as it always is. Less than anybody Debussy in his writings on music (now posthumously collected as *Monsieur Croche, Antidilettante*—Paris, Dorbon aîné, 25 fr.) cared to disguise his whim under a judicial cloak.

After all, he was Claude Debussy. He had only to indicate his purely personal reactions; it was enough, without a need of representing himself as the delegate of this or that community, this or that tradition. He had not to be complete, and hear and sum up—like a judge sitting in court all day—all sides of the case. The mere notation of C. D.'s whim was interesting enough. The ways of his whim will, through Mrs. Franz Liebich's translations\* some years ago, be remembered. He could give a graceful or witty turn to his expression of like or dislike. He could drop a hint of the æsthetics which ruled his own exquisite art. Shrinkingly, as we feel, he even once now and then got up to move a perfunctory vote of thanks or vote of censure on matters which he could not have thought worth mentioning.

It is all perfect in manner and faintly bored, even when it rails; it is so slight in body that you get rather the echo of 'a good thing' than the actual sound of it; the excision, in this book, of some

vivacious remarks (about Wagner and Franck, for instance) makes it slighter still; and irony 'which allows of suffering in public,' runs through it all. His whim is now and then on the verge of a negation of organized music even, and he puts on the lips of his *alter ego* 'Mr. Quaver' (Monsieur Croche):

'I would rather have the few notes of an Egyptian shepherd's flute; he collaborates with the landscape and hears harmonies unknown to your handbooks. Musicians listen only to music written by clever hands, never to music inscribed in nature. To see the sunrise is of more use than to hear the *Pastoral* Symphony. To what end your well-nigh incomprehensible art? Ought you not to suppress the parasitical complications which, in their ingenuity, suggest some burglar-proof lock of a safe? You shuffle about because you know nothing but music and obey barbarous, unknown laws. People hail you with sumptuous epithets, while you are merely clever. Something between a monkey and a footman!'

And here is no doubt an answer to requests for something tangible out of the visionary projects of the later year: '... to finish a work?—childish vanity—a need of getting rid at any price of an idea with which one has lived too long!'

The idea of glory fades to this: 'A man unknown for century after century, until one day his secret is all by chance deciphered!—To have been one of those men—there is the one form of glory worth having!'

The Paris opera house is the target for a few shafts. Its boxes are 'the last salons where the art of conversation is cultivated.' To the uninstructed passer-by 'it always looks like a railway station. Once inside you might take it for a Turkish bath. They go on making there a queer noise which the people who have paid for it call music.' The *Prix de Rome* is 'the most ridiculous' of all French institutions. The virtuoso's attraction for the public is 'rather like that which draws crowds to the circus. People always hope that something dangerous is going to happen.'

Debussy's kindest words are for Rameau and for Moussorgsky's *Nursery* song-cycle. Concerning Liszt, 'The undeniable beauty of his work comes, I believe, from his having loved Music to the exclusion of all other feeling. If sometimes he talks to her familiarly and frankly sets her on his knee, why, that is better than the starched manner of those who behave as though they were being introduced for the first time.'

But Berlioz was 'so fond of romantic colour that he sometimes forgets about music.' He is 'the favourite composer of those who do not know very much about music.'

Beethoven's Sonatas are 'very badly written for the pianoforte. They are more truly, especially the last ones, transcriptions from the orchestra. There is often lacking a part for a third hand which Beethoven certainly heard, or, at least, I hope so.'

The finest character in *Parsifal* belongs to Klingsor. 'He is marvellous in his rancorous hate. He knows what men are worth, and weighs their vows of chastity in the balance of scorn. He is the one human, the one moral personage of the drama.'

Debussy reproaches Massenet 'only with his infidelities to *Manon*. There (at the Opéra-Comique) he found the frame which suited his habits as a "flirt," and he ought not to have forced them to enter the Opéra. One does not flirt at the Opéra.'

(Continued on page 183)

\* *Musical Times*, July, August, November, 1918; November, 1919.



## Howland Hay.

March 1, 1922.

## PART-SONG FOR MIXED VOICES (UNACCOMPANIED).

Poem by Sir WALTER SCOTT,  
from "The Lady of the Lake."

Music by GERRARD WILLIAMS.  
(Jan. 18, 1922.)

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO. SOLE AGENTS FOR THE U.S.A.

**Andantino.**

**SOPRANO.** *p* The toils are pitched, and the stakes are set,

**ALTO.** *p* Ev - er sing mer - ri - ly,

**TENOR.** *p* Ev - er sing mer - ri - ly,

**BASS.**

**PIANO.** *p* *(For practice only.)*

The bows they bend, and the knives they whet,

mer - ri - ly; Hunt - ers live so... cheer - i - ly.

mer - ri - ly; Hunt - ers live so... cheer - i - ly.

Hunt - ers live so cheer - i - ly.

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*mf* Bear-ing its branch - es stur - di - ly ;

*mf* It was a stag, a stag of ten,

*mf* It was a stag, a stag of ten, . . Bear-ing its branch - es stur - di - ly ;

*mf* It was a stag, a stag of ten, . . Bear-ing its branch - es stur - di - ly ;

He came state - ly down the glen.

He came state - ly down the glen, . . Ev - er sing hard - i - ly, hard - i - ly. *pp*

He came state - ly down the glen, . . Ev - er sing hard - i - ly, hard - i - ly. It was

He came state - ly down the glen, Ev - er sing hard - i - ly, hard - i - ly. *pp*

*pp* She was bleed - ing death - ful - ly ;

*pp* She was bleed - ing death - ful - ly ;

there he met with a wound - ed doe, . . She

M-m, . . . . . Oh, so faith - ful - ly, faith - ful - ly.

M-m, . . . . . Oh, so faith - ful - ly. faith - ful - ly.

warned him of the toils be - low. . . . .

Oh, so faith - ful - ly, faith - ful - ly.

He had an eye, and he could heed, . . . . .

He had an eye, and he could heed, . . . Ev - er sing war - i - ly, war - i - ly;

He had an eye, and he could heed, . . . Ev - er sing war - i - ly, war - i - ly;

He had an eye, and he could heed, . . . Ev - er sing war - i - ly, war - i - ly;

*cres.* *dim.*

He had a foot, and he could speed—

*cres.* *dim.*

He had a foot, and he could speed— Hunt - ers watch so . . nar - row - ly, . .

*cres.* *dim.*

He had a foot, and he . could speed— Hunt - ers watch so . . nar - row - ly, . .

*cres.* *dim.*

He had a foot, and he could speed— Hunt - ers watch so nar - row - ly. . .

*pp*

Hunt - ers watch so . . nar - row - ly. . . . .

*pp*

Hunt - ers watch so . . nar - row - ly. . . . .

*pp*

Hunt - ers watch so . . nar - row - ly. . . . .

*pp*

Hunt - ers watch so . . nar - row - ly. . . . .



(Continued from page 178.)

One utters very loudly incomprehensible words, and if loving vows are exchanged it is only with the assent of the brass.' And again, 'Massenet was the most truly beloved of contemporary musicians. His fellow composers ill forgave him this gift of pleasing.' C.

## MOZART AND THE SONATA

F. Helena Marks's book, *The Sonata: Its Form and Meaning as exemplified in the Pianoforte Sonatas of Mozart* (William Reeves, 8s. 6d.), is an exhaustive and scholarly investigation not only of the Sonatas in question but of the divergent opinions and views of well known authorities who have written on the subject. In her Preface the author quotes a passage from Sir Hubert Parry's article on Mozart in Grove's Dictionary in which he calls attention to Mozart's extraordinary and hitherto unsurpassed instinct for formal perfection and to the perfect symmetry of his best works, as well as to the fact that these formal outlines were fresh enough to bear a great deal of use without losing their sweetness, and that Mozart used them with remarkable regularity. She quotes these remarks as an explanation of certain broad similarities of treatment which are to be found throughout Mozart's Sonatas, and makes a special point of the existence of a variety of detail in the movements which she says is worthy of the closest, the most careful study not only on account of its variety and inherent beauty, but also on account of the divergent views held with respect to many of the passages by various writers on musical form. Therefore throughout this descriptive analysis of Mozart's Sonatas the author is at pains to confront the student with the varying arguments of these widely differing authorities, and to impress upon him the necessity for comparing views and for computing the relative value of their different arguments. She believes that the idea of comparative analysis as extended in scope as that offered in her volume is quite new in a published work.

Throughout this closely-reasoned analysis of his Sonatas the winsome countenance of Mozart can be glimpsed. For in every bar of his music the mercurial personality of the composer is present, with his childlike love of glittering jewels and gleaming billiard balls, his simple delight in fairy-tales, in dancing, or in his travel from place to place. And the premonitory sadness of the tragic last years of his martyred life can be discerned also.

In her introductory chapter the author discusses the sonata as a work in the abstract, giving a general notion of its usual construction and form, while at the same time she wisely advises the student to bear in mind that there are a large number of cases in which the plan is varied, and in other instances (e.g., Mozart in A major, No. 11 in her volume) none of the movements is written in sonata form.

In a foot-note to a passage in her Preface, on the subject of the more rarely employed chords in these Sonatas, she adds:

'The student must realise that many of the laws which governed the methods of the great classical composers have gradually been relaxed, till to-day freedom is the key-note in composition, and to future generations must belong the task of forming the laws, if any, which underlie some of the works of our modern composers.'

The words 'if any' are inopportune. All evolution is subject to laws. Modern music is liberated from past conventions, but its present unceasing evolution is governed by laws as strict as any of those of the past. Mozart made completely free with the means at his disposal, and worked within the bounds of the harmonic discoveries of his own and of his time as unconstrainedly as any modern of our day.

There is an excellent bibliography in Mrs. Marks's volume. The pages and paragraphs from which the references are taken are tabulated side by side with their use within the pages of her own volume. Also, as her numbering of the Sonatas is after Ludwig von Köchel's chronology, she gives a comparative table of various editions of Mozart's Pianoforte Sonatas, with their different modes of numbering, so that the student can find at once any of the Sonatas in whatever edition he may happen to possess. L. L.

## A NEW BOOK ON ORGAN STOPS

'When will the organist arise who will gloat over the beauties of his glorious instrument as the violinist gloats over the wonders of his Stradivarius?' Dr. G. A. Audsley asks the question. Well, the truth is that so many of us are afflicted with inglorious instruments that all our powers of gloating have to be expended on some other fellow's organ, which at best affords but slender satisfaction and is bound to involve damage to the tenth commandment. To the attention of those who would gloat intelligently, whether over their own or another's instrument, we commend a new work by Dr. Audsley, 'Organ Stops and their Artistic Registration' (New York: The H. W. Gray Co. London: Novello. 12s. 6d.).

Dr. Audsley has a double purpose: to put a mass of information before the organ-student, who is usually woefully ignorant of the details of his own instrument; and to proffer advice to those whose duty it may be to design new organs.

The book comprises two sections. The first is concerned with the tonal build of the organ and with the art of registration. The author quite rightly points out that technique, though it is of great importance, is not the only problem to be considered in organ playing. Side by side with purely technical skill must be built up a thorough understanding of the tonal resources of the organ and of the best way to use them in the 'orchestration,' if we may use the term, of the music to be performed.

The second, and by far the more important section of the book, consists of a glossary of organ stops. In this connection it may be well to say that though the book is produced in America, this glossary is not by any means confined to the names of stops usual in that country. It is a very comprehensive affair, and includes not only English, but French, German, and even Spanish names. References, moreover, are frequently made to actual organs and individual organ-builders in this and other countries. Obviously the space devoted to each stop has to be limited, and in some of the less important stops a line or two suffices; but many of the articles run to considerable length and contain a great deal of information. In each case the equivalent of the name in other languages is given, followed by a description of the tonal characteristics, the formation of the pipe, often illustrated by diagrams or plates, and the possibilities of the stop in combination. Incidentally much is said about scales, wind-pressures, composition of Mixtures, and a host of other things.

In such a subject the question of personal taste is bound to arise, and though the author—who has spent a life-time in study and experiment—speaks with authority, many readers will doubtless disagree with him in some of his conclusions. Those, for instance, who favour leathered Diapasons, unenclosed Tubas, and the exclusion of Mixtures, will find Dr. Audsley in opposition. For ourselves, the chief grumble is that the author is not up-to-date in his references to English organ-building. The most recent organ he mentions seems to be that in Colston Hall, Bristol; but all sorts of interesting things have happened since 1905. The organ at St. Mary Redcliff, for example, has an enclosed 32-ft. Reed, a fact which should have been mentioned in connection with the remarks under 'Contra Bombarde'; and the same organ possesses a 16-ft. Clarinet on the Pedal, borrowed from the Solo, an expedient which the author advocates under 'Double Clarinet.' References might have been expected to the introduction of Viol Mixtures, the Horn Quint, to the schemes at Liverpool and Newcastle Cathedrals, and to many other developments of recent years in this country.

Readers whose knowledge of French and German is only rudimentary would have welcomed translations of the many quotations from treatises in those languages, and space could easily have been found without increasing the size of the volume if some unnecessary duplications had been avoided. But these objections do not alter the fact that in this book Dr. Audsley has made a very valuable contribution to organ literature, which every organist worthy the name should add to his library.

J. A. S.

#### RHYTHMIC MOVEMENT

The word 'eurhythm' is synonymous with symmetry, beauty, shapeliness, harmony of proportion. 'It is through the medium of the body,' wrote Plato, 'that eurhythm is instilled into the mind, and it is by means of gymnastic dances that eurhythm is taught.' In vol. ii. of M. Jaques-Dalcroze's *Method of Eurhythmics: Rhythmic Movement* (Novello, 7s. 6d.), his numerous exercises are almost as varied as the ramifications of a widely-branching tree, which is again synonymous of eurhythm in its balanced wealth of bough and twig and foliage.

These exercises strengthen the mental faculties as well as the limbs. By associating the movements of the body with music, and submitting the gestures to the rhythmic exigencies of the different melodies, the pupils' minds become alert and active, while the limbs are gradually converted into the obedient servants of the brain. The students are taught to phrase with the arms and feet, to walk six steps to the bar, clapping in syncopation, and then to clap the beats and walk the syncopation. Similar groups of notes are given with varying accents. Thus more and more independence of the limbs is brought about. The pupils learn to improvise a theme; a second pupil repeats it with a slight variation; a third repeats it with another variation.

There are also breathing exercises and aural exercises, division of long note-values into shorter values or into rhythms, exercises in interpreting an *appoggiatura*, and all these are again varied by being thought out in sextuple, septuple, octuple, and nonuple time. In chapter 9 there are suggestions for the composition of new exercises, such as realisation in canon, in counterpoint, in phrasing, and so on.

One of the best exercises consists in interpreting a melody. The pupils learn a melody by heart. One of them conducts it, using his own interpretation as to nuances and phrasing, while the others follow his lead, singing. The conductor must use such gestures or attitudes as will enable him to give an intelligent rendering of the melody. In such exercises this rhythmic gymnastic loses a good deal of its pedantic stiffness. It sets aside grammar, and becomes expression. Its prose is converted into poetry, and at the end of the volume thirty-six different melodies are provided to be conducted and interpreted by the body—the agogic and dynamic nuances to be manifested by gestures, step, and posture.

M. Jaques-Dalcroze devotes eighteen pages of this volume to eurhythmics applied to pianoforte technique. It is, he says, of first importance that the economic principle upon which so much stress is laid in the method, *i.e.*, that every movement must be carried out with the minimum of muscular energy, should be applied to the technical study of the instrument.

So these exercises in dissociated or combined movements for the whole arm, forearm, hand, and fingers, may tend to tone down the excessive dynamic energy which is too often directed against the keyboard of that long-suffering instrument, the pianoforte, and if such is the case, the ranks of the noisy *prosateurs* among pianists may be lessened, and those of the poetic players augmented by M. Dalcroze's latest application of eurhythmics to pianoforte technique.

L. L.

#### INDIAN MUSIC

We have seen Mr. Herbert A. Popley's *The Music of India* (Association Press, Calcutta; Oxford University Press; and J. Curwen & Sons, 5s.) well reviewed, and need not spend more words here on its merits than to say that it is the work of a conscientious man, equipped with the necessary knowledge, writing on a subject he understands and cares for. We will rather use it as a peg for a short discourse on melodic music.

A great deal of wonderment has been expended over melodic, and especially the Indian, scales, by people who have seen them only tabulated on paper. The only true test is to hear them, and to listen not casually but carefully. As most of us have pressing engagements in our own land, and as the representatives of this music who come to visit us are seldom worthy or even adequate exponents of a subtle art, it is best to get an idea of the sound in another way. The bagpipe has two scales—from A, with a 'neutral' third and sixth; and from G, with a sharpish fourth and a flattish seventh. Listen to this long enough to forget what our own scale is like, learn the bagpipe airs in that scale, and then, when you play those airs in the European scale, you will find they are—as the Scotch sometimes say they are—out of tune. The Indian scales are very different in detail from those of the bagpipe, but the aural effect is, to us, much the same. One sentence in Parry's *Art of Music* (second chapter) draws the true conclusion:

'An ideally tuned scale is as much of a dream as the philosopher's stone, and no one who clearly understands the meaning of art wants it.'

The sixty scales in common use in India, and the hundred more which are rarely used, are not imperfect attempts at some ideal not yet understood;

they were invented, and are retained, to answer another purpose than ours.

The difficulty in listening lies elsewhere. It is to get accustomed to, and to be able to take for granted, certain melodic figures which are unfamiliar to us. They sound, like the *melismata* of plainsong and folksong, quaint, or old-fashioned, or capricious, and we do not know what to make of them. There are queer jumps and long, monotonous movements by step, and both come where we do not expect them. There is much in India that strikes us as mere topsy-turvydom, but which, when we look closer, makes us ask ourselves if what we consider normal is based on anything more than accident. Hence, to become familiar with Indian melodies—enough to be able to tell at a glance whether this one before us is Indian or not—is to widen our conception of melody in general, and thereby of our own. There is a lightness of touch, a careless negligence, an irresponsibility in them from which we—who have on the whole worshipped in the past other musical gods—may learn.

We all have our own view of what music means to us, and that meaning ranges somewhere between two poles—the delight in the pattern of line and texture, and the satisfaction of having our feelings relieved and our passions purged; and, according as we incline one way or the other, we call it 'absolute' or 'programme.' The Indian feels the same. He will sing straight on end for twenty or thirty minutes; you will hardly notice his taking breath even, and not one of his variations will be exactly the same as another. And, on the other hand, he is full of tales of the wonders that music has worked in the relations of gods and men, and will draw pictures—often very beautiful works of art—to explain what he feels when he hears it. Only his music will not purge our passions, nor will ours weave patterns intelligible to his ear.

Yet when we listen to his best music—and nineteenth of it is inferior, just as with us—we have those very things that we recognise as merits: pulsating life, appropriateness to its purpose, economy of resource, a swift cleanness, an inexhaustible fancy, a depth of vision. We have to earn these things, there as here, by long tracts of indifference or dullness, but when they come there is no mistaking them, they smite us with the sudden splendour of Plato's electron. Moreover, the Indian understands better than we do when and where to make music. We are capable of playing the B minor Mass in a local town hall and *Heldenleben* in a cathedral; he knows that there is a tune for winter and another for spring, one to greet the sun and another to see him to rest, and a third for the silences of the night, and that dreadful things will happen to body or soul (and both are divine) if the prescription is infringed. He receives it also in a different way. If it is of one kind he gets up and dances, if of another he sits cross-legged and weeps; another, and he trembles from head to foot, his *pagri* falls off and his chignon falls down. We sit in a plush chair, and when we think it has finished we give three claps as much as to say 'Thank you,' and add another three if the majority seem to be doing so; sometimes we clap before it has finished for fear we should seem to be impolite, and sometimes we clap as we come into the room the piece that we did not hear outside. The Indian does not read a paper, hot and hot, next morning, to tell him whether he ought to have liked it; he does not need that, because he has

already breathed a deep *achchha* (good) during the performance at every salient structural point.

The one question that vexes the righteous soul of the Indian is about the purity and authenticity of his 'mode.' A conference has recently been held at Delhi to try to arrive at some definitive statement on this point. The purity we can understand, because our folk-singers feel the same about it, but the question of its authenticity puzzles us. We wonder what he would consider authentic—a thousand, or two thousand, or three thousand years?—and what he would gain by putting back the clock. The explanation is that he has no sense of history as we understand it. Things were not evolved but revealed for him, and revelation was 'heard' from the gods in the first instance and afterwards 'remembered' by inspired men. He has no inkling of the fact that the human intellect is continually groping its way through the data of Nature to a musical convention, or of the idea that the art, which can only begin after the convention is established, is far more important than any question that can be asked about the convention itself.

But there is another question which he does not ask himself, but which we may ask—Does he need a musical notation? Notation in India is only a century or two old: before that music was oral. If a notation, which shall it be? Tonic sol-fa, which he has, but in about ten different scripts (not mutually intelligible), or some form of staff notation? If or when he has it, the result will be to make composer and performer two persons instead of one. With staff notation—which is gaining ground concurrently with a little hand-blown harmonium of two octaves—he will add chords; short-circuiting our European experience he will adopt some form of equal temperament, and with that his 'modes' will go. The process may take a hundred years; it would be interesting to know how it will work out. The only precedents that spring to mind are some negro folk-songs (in four parts) just published by Schirmer, and the Maori singers who were here about ten years ago. Well, the European system is not final; very likely they have a different one in Mars.

GLOBE-TROTTER.

#### CHURCH CHOIR TRAINING

Much sound advice for the inexperienced young choirmaster is packed between the covers of Dr. H. W. Richards's little book *Church Choir Training* (Joseph Williams). It forms one of the Joseph Williams series of handbooks on music under the editorship of Stewart Macpherson, and is a reprint in extended form of three lectures given at the invitation of the Royal College of Organists in 1903. Questions relating to the function of the organist as an accompanist are not dealt with, and for this department of his work the reader is referred to the author's earlier work *The Organ Accompaniment of the Church Services* (No. 2 of the same series of books). Naturally, within the limits of a handbook such as this, we do not look for exhaustive treatment of every detail of either singing or choir training; but the author has endeavoured—and with a considerable amount of success—to give so far as possible in a small space practical advice on general points too often overlooked or neglected, for the benefit of those who need it, viz., those choirmasters who have to do the best they can with poorly paid or voluntary choirs in small parish churches.

Dr. Richards's recommendations in the chapter on 'Methods of Voice Production' are, we think—taking into consideration those for whom the book is primarily intended—sound and wise: at any rate, those who follow his advice will be on the safe side.

In dealing with the vowel sounds, some well-needed advice on the use and abuse of the sound *oo* is given. By the way, there are some misprints on page 20. In Ex. 20, *ah* should be *oh*, and three lines below this *ei* should be *ee*. The direction on this page that 'the lips *only* are to move for the change of vowel' is rather misleading, as of course the position of the tongue is not invariable. The little exercise on the word 'bright' on page 21 might with advantage have been expressed rather differently: as it stands, it brings the final sound of the diphthong into undue prominence.

It is impossible to do more than hint at the various points touched on by Dr. Richards. Besides the subjects already referred to, there are two chapters dealing specially with matters concerning a boy's training. Other chapters deal with Intonation and Expression—Balance, Ensemble, Men's Voices—Psalms and Responses—Hymns—Rehearsals and Church Music—Matters connected with the management of a Choir—Conducting and Teaching. On all these subjects the author gives much wise counsel.

For the benefit of the young organist who is inclined too exclusively to concentrate on solo playing we quote from the chapter on Choir Management:

'It will be found that the man most sought for nowadays is the one who can train a choir, understands boys, and is able to keep order. Such a one, even if an inferior player, need never fear being without a post.'

Dr. Richards's admirable little book may be cordially recommended to the notice of choir-trainers. G. G.

#### A VOLUME OF ESSAYS

*Music as a Humanity and other Essays*, by D. G. Mason, forms vol. iv. of the *Appreciation of Music* series (H. W. Gray Co., New York). The writer has chosen a wide range of subjects. Starting with the rightful idea of placing music on an equality with letters, and tracing the attitude of the American college man to music, Mr. Mason devotes a whole essay to 'Harvard the Pioneer'—for Harvard was the first American college to introduce into its curriculum the study of music. Since then other American colleges have more or less followed Harvard's lead. In the first essay he launches out against the undue exploitation of personality among artists. It leads, he says, to the exaggeration of the importance of virtuosity and the silly idolising of soloists and opera singers, all of which, he considers, are as injurious to musical art as the star system is to dramatic art. The achievement of impersonal expression and beauty he regards as the aim of musical art. Yet Mr. Mason overlooks the fact that few and far between are the radiant minds which, like Meredith's skylark, can render

The song seraphically free  
Of taint of personality.

From a consideration of American 'Music Festivals' and 'Patrons of Art' Mr. Mason passes on to Vernon Lee on 'Musical Esthetics,' Bertrand Russell on 'Music and Mathematics,' and Vincent d'Indy on 'Composition.' The last essay but one,

devoted to 'Psycho-analysis and the American Composer,' makes somewhat depressing reading, for Mr. Mason has convinced himself that most of the young American composers are imitating Ravel and Debussy, or Rimsky-Korsakov and Stravinsky, or Bloch and Ornstein, more or less cleverly. Few, he says, are trying to grope towards their own light, to find their own speech, to accept with courage the limitation of their own temperament. This sounds cheerless for the young American composer. But he can take consolation in the fact that he will find himself in good company at the pillory, for Mr. Mason sums up Ravel and Debussy, in another part of his essay, as 'over-refined and denuded of ideas,' and elsewhere Stravinsky's music is described as 'without attempt at specifically musical quality.' One therefore asks if this writer's judgment of his young compatriots may not, perhaps, be coloured by his distinctly prejudicial estimate of modern music and modern composers. All the same, the book is stimulating by reason of the author's enthusiasm and choice of diversified subjects all bearing on the art of music. L. L.

One of the books few musicians can do without is *The Musical Directory*. We have just received the issue for 1922 (Rudall, Carte, & Co. 7s.).

## New Music

### STRING MUSIC AND CHAMBER MUSIC

Mr. Herbert Howells's Rhapsodic Quintet for clarinet, two violins, viola, and violoncello (Carnegie Collection of British music) shows a good deal of thought in the balancing of parts and unusual anxiety to keep the interest alive from start to finish. The combination of a clarinet and strings has its peculiar difficulties, none the less serious because there is the example and precedent of Brahms. The value of Brahms's work is seldom in the particularly effective use of an instrument. The opening of the slow movement in the Violin Concerto must always remain the typical example of careless orchestration. Berlioz found stimulus and inspiration in recalling the various timbres of the orchestral instruments. Brahms, with few exceptions, was singularly irresponsible in this respect, and probably held that good music must sound well on any instrument capable of performing it. The chamber works of his in which the clarinet is employed are excellent mainly on account of the interest, strength, and quality of the musical texture, and not because of any special effect obtained by the employment of a clarinet—apart, of course, from the inevitable effects of contrast. The main difficulty lies in the fascination the new combination exercises on the composer, and leads him to write something rather in the nature of a clarinet solo with the elaborate support of the strings than music in which every voice has equal value. Mr. Howells has not escaped the siren call of the clarinet, and allows it, perhaps too often, to give us the impression of the cockerel which in the familiar line

Stoutly struts his dames before.

There are moments when the strings assert their authority. But a reading of the score does give the impression that the peculiar colour of the clarinet will predominate throughout. Possibly this is the intention of the composer, in which case only the test



of actual performance can decide whether it is the best of the possible uses of such a combination, or whether more telling effects would not have been possible if the wind instrument had been used with a more sparing hand.

Three short compositions by M. Oreste Ravanello (Zanibon, Padua) show unquestionable skill in the handling of the parts, but the *Meditazione* (for clarinet and string orchestra) may almost be described as for clarinet and string accompaniment. The *Canto Mistico* for strings and organ, and the *Andante* for organ and string quintet are able enough if somewhat unenterprising. Messrs. Metzler have added Mendelssohn's *Spring Song*, Nevin's *Narcissus*, Raff's *Cavatina*, and Rubinstein's *Melody* in F to their trio series. The musician accustomed to the highly-seasoned dishes of the modern school is apt to look askance at the homely charms of the *Spring Song* and the *Melody* in F. But, oddly enough, music was never written solely for the delectation of musicians. And the young idea still finds pleasure in simple fare.

F. B.

In these days of prolific younglings whose opus numbers far exceed their years, it is refreshing to come across a mature composer with scarcely a dozen works in print, if those few works atone by quality of style and workmanship for the lack of their unwritten or discarded fellows. Zoltán Kodály's second String Quartet (Universal Edition)—Op. 10, composed in his thirty-sixth year—is particularly interesting, not only for its intrinsic merit, but also for the enormous advance it shows upon the first Quartet, written eight or nine years earlier—an advance not towards conformity with the current musical jargon which is summed up in the vague word 'modernity,' but, on the contrary, towards a more direct and personal style of expression. This music is of a deceptive simplicity which will yield more to prolonged study than much that is of far greater apparent complexity—for simplicity and complexity in music are not, as some seem still to think, a mere matter of texture, harmony, or form, but depend upon the internal significance of the work. A single line of melody may be more intensely charged with meaning than many pages of the most elaborately fashionable 'aural phenomena' with which it is surrounded. Such a melody occurs on page 12 of Alfredo Casella's Five Pieces for String Quartet (Preludio—Ninna-nanna—Valse ridicule—Notturmo—Fox-trot) (Universal Edition). Its incongruity with its setting leads us to suspect it of being a folk-song, but as its source is not stated, Signor Casella must be given the benefit of the doubt and the credit of having created a beautiful tune before he spoiled it. When we have said that the work opens with a hundred-and-eleven-fold repetition of a single chord, followed by a forty-six-fold oscillation between the component parts of another chord, leading (on page 6) to a seventy-two-fold reiteration of the original chord with the addition of an *appoggiatura*, it will be apparent that these pieces are *à la manière de* . . . Need we add the name?

P. H.

## SONGS

Under the heading of 'Mayfair Classics,' Messrs. Murdoch have published twenty-five 'Standard and Traditional Songs,' with revisions and accompaniments by G. H. Clutsam. The charm of these old songs, and of their wistful, heart-felt sentiment, is maintained intact by Mr. Clutsam's

discriminative welding of tune and accompaniment. He has done this with great economy of means, and has avoided monotony by skilfully varying his setting of the different verses, and yet preserving their simplicity. It is not surprising that these traditional songs should have a perennial existence when it is remembered that so many of the melodies are set to words that have also an evergreen existence. Such are Robert Burns's *Robin Adair* and *Ye Banks and Braes*, Walter Scott's *Jock o' Hazeldean*, Ben Jonson's *Drink to me only with thine eyes*, &c. The direct appeal also of the lovely old tune of *The bonnie banks of Loch Lomond* will outlast many a popular drawing-room ballad or favourite opera aria. To understand the folk-songs and traditional songs of a nation is a help to realising the psychology of a country. These examples of England's national treasury of song should be known to all music-lovers.

Martin Shaw's setting of Poe's ballad of *Annabel Lee* (Cramer) is also in its expressive simplicity well-suited to the swift, direct narrative poem whose underlying theme is passionate and faithful love. An ornate or descriptive setting would have been disfiguring.

*From the Arabic*, the first of an album of six songs (Elkin) by George Whitaker, is a song that will meet with a ready response from good vocalists and the best concert audiences. The Eastern manner of dwelling on one sound is responded to by the composer using but one chord in each of the first fourteen bars, varying it with one other for four bars, and then continuing with the first again to the end of Shelley's first stanza. For the second and more passionate stanza the composer elaborates the accompaniment to suit the vivid emotion of the words. Mr. Whitaker's direction that the first verse should be sung 'in a rather nasal tone without much expression,' has its dangers. The least exaggeration of the Eastern manner would be fatal. No better encore could be granted to this song than Mr. Whitaker's *Seki* in the same album: a delicate, sensitive arrangement of a Japanese lyric of Lafcadio Hearn.

Edgar Bainton's setting of Gordon Bottomley's beautiful *Valley Moonlight* (Winthrop Rogers) is worthy of the poem. Mr. Bainton has reflected the shadowy, serene atmosphere of the moonlit poem in the tranquil song, and given it an underlying feeling of enchantment and ecstasy.

Two songs by Henry G. Ley, *Far in a Western Brookland* and *White in the moon the long road lies* (Stainer & Bell), from A. E. Housman's *Shropshire Lad*, though without any special distinctive originality, will nevertheless meet with popularity because they are straightforward and pleasing. The same may be said of *Autolycus's Song* (Enoch), by Frederick Keel.

*Pour Toi*, by Victor Vreuls (Chester), is also quite agreeable and will meet with instant favour from a public that likes what is easily assimilated.

L. L.

## PIANOFORTE MUSIC

Of Havergal Brian's delightful Four Miniatures (Augener) the second is perhaps the most attractive with its opening questioning chords, the motif of which is carried through the piece:

Oh, what is the land of Dreams?

What are its mountains and what are its streams?

But even without the composer's indication of its being after William Blake's poem *The Land of Dreams*, the piece is alluring as pure music by reason of the embroidery and beauty of its harmonic progressions. No. 3 is simple, and has a fascination of its own. No. 4 is after Blake's poem, *The Birds*, and being rather more obvious than *The Land of Dreams*, is less poetic.

William Baines's *Coloured Leaves* (Augener) are pleasant fancies, giving evidence of a distinctly original mind, while the same composer's *Silverpoints* (Elkin) show delicacy of perception and a clever handling of harmonic combinations.

C. Chaminade's tuneful Gavotte (Enoch) will be acceptable to teachers desirous of instructing their pupils in the phrasing and rhythm of the old French dance, and will serve in that way as an introduction to the older classics.

Three Pieces for pianoforte, by Marie Mildred Lacchesi (author's property) can be used in a similar way. They are easy and tuneful, and will be acceptable to children.

L. L.

#### ORGAN

Alec Rowley's *Heroic Suite* (Ashdown) consists of four movements, commencing, curiously enough, with a Postlude. It is better to review the work as four separate pieces, as even suites require the consideration of some of the principles of cyclic construction. The first movement, *Heroic Postlude*, is a very effective piece of processional music (sonata form, without development), the second subject possessing the love interest, à la *Meistersinger* Overture. No. 2, *Lament*, is a touching piece of soft writing, with a triumphant episode for the Great organ. Some of the harmonies, especially those of the final cadence, do not fully satisfy us. The *Mood Fantasy* (No. 3) is none the worse for owing something to Guilmant. In suite form, the final movement, *Triumph Song*, suffers from its use of the same devices as the first piece. Played separately, here are four soundly-written pieces which make a good bid for popularity.

The same composer's *Rhapsody* (Ashdown) is nothing like so good a piece of work as the Suite. It is rather breathlessly written, and is disfigured by a free use of the three well-worn sentimental chords of *Rosary* fame.

R. G. Hailing's *Covenanters' March* (Novello) is a seditious and effective march that loses nothing by its extreme simplicity. The unbroken hold of the tonic key of A minor apparently helps here rather than hinders. The introduction of the ancient Scottish psalm-tune, *Cutross*, at first *pianissimo*, suggesting the Covenanters' worship on the hill-side, and then triumphantly as a *Coda*, is excellent, although the *staccato* treatment of the choral chords is a little questionable.

From Messrs. Schott come Ten Compositions (in two books), by Harvey Grace. Two difficulties here present themselves to the unfortunate reviewer. How is he to review the compositions of his editor? How is he to review a set of ten pieces in the usual space allotted to new additions to the organist's music-cupboard? The editor answers the first with, 'Just as you would treat anybody else's,' and leaves me to solve the second. I select three for special notice—the *Scherzo* (dedicated to that prince of church organists, Henry Ley), in the first volume of this very interesting set; the *Plaint* (vol. ii, No. 9); and the final piece, No. 10,

*Resurgam*. These are really important contributions to organ literature, quite apart from their usefulness in church. They aim high, and they succeed in no small measure. The *Scherzo* is majestic, playful, virile, and tender by turns. There is, too, plenty of cleverness and resource. Depth and fineness of feeling and real strength of character come through the *Plaint* and the *Resurgam* in a most unusual way—to an extent perhaps only achieved by Reubke on these modern lines. One small blemish really hurts me. I am surprised to find a composer so masterly in his treatment of the instrument indulging in a long *glissando*. This tawdry device induces a wrong treatment of both organ-keys and organ-pipes. (Quite apart from the special requirements of the organ, does anyone who has heard a chromatic *glissando* on the new Duplex pianoforte ever again want to hear a diatonic *glissando* on any keyboard instrument whatsoever?) The set includes also a bright and clever *Laus Deo*, a pleasing little *Cradle Song*, a rather obvious *Toccata* (Saint-Saëns and Karg-Elert), a lovely little in-voluntary, a resourceful *Ostinato* (which keeps the pathetic stop out just a little bit too long), a really heavenly *Meditation*, and a *Réverie* on the hymn-tune 'University Tune' (English Hymnal, No. 93), one of the loveliest tunes ever invented.

A. E. H.

## London Concerts

### ROYAL PHILHARMONIC SOCIETY—JANUARY 26

Those of us who know our Vaughan Williams hardly expected his *Pastoral Symphony* to remind us of Beethoven's No. 6 or of Mendelssohn's *Spring Song*. Nor did we expect it to get so far away from these examples as proved to be the case. Some jolly folk-songs would be found doing duty, we felt sure, and there would be lots of modal harmony and strings of fifths and common chords in root position. It would be rough and tart, perhaps a trifle uncouth, but it would be unmistakably pastoral. We were out, for there was no folk-song, jolly or otherwise, and the pastoral flavour (of the conventional kind, at least) was missing. Its four movements had a good deal in common—too much, perhaps, though the result was a lack of sharp contrast rather than of interest. The thematic material was of the slenderest description—little wisps of tune, most of them with a strong family likeness, and few that looked promising viewed in the nakedness of the programme-notes. But the composer did astonishing things with them, weaving a fine polyphonic texture and producing curiously impressive and sonorous *mezzo-fortes*. For the most part a work that seldom moved quickly or made a great noise—a rare thing to-day. It was short, too, for a symphony—another rare thing. It is not everybody's music. Either you liked it tremendously or you wondered at the enthusiasm with which the composer was brought back time after time. It should be heard again before it joins its neglected brother, the *London Symphony*. Dr. Adrian Boult obtained a fine performance. The other novelty was a Concerto-Fantasia for pianoforte and orchestra by Edgar Bainton, with Miss Winifred Christie brilliant at the keyboard, and the composer conducting. It proved to be an effective work, but it was spoilt for a good many of us by following the Vaughan Williams work. The Concerto's effectiveness depended largely upon externals, and after the brooding austerities of the *Symphony* much of it

inevitably sounded superficial. And the composer got on the wrong side of us by opening with a *cadenza*, a desolating concerto-convention that has always hitherto been decently put off as long as possible. Not content with using it as an opening flourish, Mr. Bainton proceeded to make it a kind of connecting link between the various sections, so we had it four times—which was just four times too many. The programme was completed by the sixth Brandenburg Concerto, Wolf's brilliant *Italian Serenade*, and the *Flying Dutchman* Overture. There was a very large audience, despite (or because of?) the prospect of two new British works. H. G.

RALPH VAUGHAN WILLIAMS



[Photo by]

[S. J. Lock]

MR. GEORGE PARKER AND WOLF

Eolian Hall ought to have been crowded on January 27 when this fine baritone gave a recital of songs by Hugo Wolf. The sparse attendance was a reproach to a public that is supposed to be fond of good singing. Mr. Parker set himself a hard task, singing about twenty songs in German, and from memory. His strong points vocally are his compass and his admirably controlled *mezza-voce*. He was brainy and musicianly rather than emotional, and at one or two moments this unusual merit perhaps became a slight defect. The recital gave us an engrossing hour, and we owed Mr. Parker thanks for something more than his excellent singing. He set some of us asking ourselves whether our long abstinence from the best songs of Schumann, Wolf, Brahms, and Strauss had not resulted in a lowering of our standards. Listening to the effects Wolf makes with a single chord, a modulation, a slight easing or tightening of the rhythm, we felt that there is after all a lot more in song-composing than some of our young composers seem to realise.

Mr. Parker gave a second recital on February 11, drawing on Wolf, Reger, and Schubert, and again

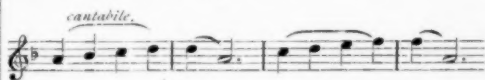
proving himself to be in the front rank of our baritones. Mr. Arthur Alexander was a worthy accompanist on both occasions. A third recital, of English songs, was announced for February 24.

H. G.

FRANCK'S SYMPHONY: AND BUSONI

Franck's Symphony and, also in D minor, a Pianoforte Concerto, the famous K. 466 of Mozart, were the mainstays of the Queen's Hall Symphony Concert, under Sir Henry Wood, on January 28. But neither was the really indiscutable music of the afternoon so much as the B minor 'Overture' of Bach (the second, for flute and strings, of the Cöthen set of four).

Splendid and attaching merits it would be crass not to see in the Symphony of Franck, but is it resisting without a tremor the test of its nowadays very frequent performance? It is curious that the conductors can draw from it a fund of those showy, emotional effects which are very fine, but all the same go no way towards helping the legend of the 'austere,' the 'seraphic' Franck. The work is one that stands or falls by its subjects, so blunt is the manner of their statement and so scanty their disguises. But how soon in the first movement does the brave discourse drop to the flatness of



and the jerky syncopation of the 'Faith' theme and of other themes in the *Finale* has frankly a vulgar association. The experiment it would be interesting to hear would be an execution of this Symphony on the organ. Franck, we often feel, allowed too little for the orchestra's sharpness of attack and accentuation, or for the clamorous voices of instruments which are not impersonal stops but assertive individuals. He must have meant of it more of a mystery, but the orchestration unveils his music in a rather garish light.

Ferruccio Busoni played the solo of the Concerto wonderfully and singularly, accepting not the lightest of its phrases at the face value. The *tutti* of course could not answer in any such elaborate manner. They sounded rather like school-boys repeating lines of Racine after a declamation by the French master.

Bach and Beethoven were played by Busoni at his recitals on February 4 and 11, together with some Chopin, Liszt, and pieces of his own, but his Bach (Goldberg Variations, Chromatic Fantasy and Fugue) and Beethoven (D minor Sonata from Op. 31 and Op. 111) were the interest. What, among the rest, cannot be too much prized of this man's distinctions is his sense, still undulled, of the grave adventure of such music. He would not know how to be the mere cool, competent guide. When, for instance, he started on the D minor Sonata, how could he see where the romantic path would lead him?

Bach he freely turns into pianoforte music. Chopin, already pianoforte music, seems to join issue less readily with Busoni's handling. The two giants wrestle gladly with him. As composer Busoni appears vaguely to lack something—the opponent who must complete the adventurous game. In default of another he challenges Bizet with a *Carmen* Fantasia, and the adventure is good.

C.

## MISCHA ELMAN'S CONCERT

The return of Mischa Elman could not but arouse interest, for of all the prodigies we have heard in the past twenty years, he was certainly the most promising. The inevitable question we all had in our mind on the way to Queen's Hall was, of course, how far have those promises materialised, and has Mr. Elman attained those heights which once seemed so easily within his reach? His performances of three Concertos—by Vivaldi (in Nachèz's arrangement), the Brahms Concerto, and the Lalo Symphony—showed him a past-master of violin technique, but, as regards interpretation, still under the influence of the energies and impulses of youth. The admirable care and finish of the technique was not always matched by an equally finished conception of the music. Hence the simple psychology of Vivaldi and Lalo suited him much better than the profound music of Brahms. In the Brahms Concerto the keen zest of Mr. Elman's style added piquancy to the *Finale*, which went from start to finish with magnificent impetus, but the first and second movements suffered slightly through lack of repose and dignity. On the other hand, his sureness of touch, infallible intonation, and easy, flawless performance of the most intricate and thankless passages were a great delight.

In conclusion, I would like to add a note warning against a distressing practice which Mr. Elman has adopted, and which is becoming too common. I refer to the way in which violin players move about and sway to and fro on the platform. Some are like reeds in a storm, the motions of others are as painful to the eye as the flicker of the film on the screen. Mr. Elman walked about while playing, and at one moment appeared to perform for the exclusive benefit of Sir Henry Wood who conducted the orchestra; at another he gave the impression that he was going to have a few words with the trombones. The instinct to move about is natural and inevitable, but in the old days violinists were taught to resist it.

F. B.

## THE LONDON SYMPHONY ORCHESTRA

The two concerts that have put Mr. Walter Damrosch in charge of this Orchestra have formed a corrective—greatly welcomed in some quarters—to the modern trend in programme making. 'No tricks in the music and no tricks in the performance' is a motto for which there is a good deal to be said. On January 23 Mr. Damrosch gave us two Symphonies, Beethoven's No. 7 and that of Saint-Saëns in C minor that employs pianoforte and organ, the French work of course being resuscitated to honour the composer's memory. Yet it was in a Haydn D major Violoncello Concerto that the concert rose to its height, for Madame Suggia was the violoncellist. On February 13 Busoni made the *Emperor* Concerto sound unexpectedly poetic, and Mr. Damrosch gave a vigorous reading of Brahms's first Symphony.

## THE BOHEMIAN STRING QUARTET

This famous Quartet drew a large audience to Wigmore Hall on February 6, playing Beethoven's Op. 130, adding the Grand Fugue—surely one of the worst, as well as one of the longest, ever written; Dame Ethel Smyth's Quartet in E minor, a capital work that should often be heard; and Dvorák's Quintet, in which the Quartet was joined by Miss Fanny Davies with happy results. The

quartet-playing was curiously unequal, the Beethoven work—especially the Fugue—giving us some bad patches. The performance of Dame Smyth's work, on the contrary, reached a high level at the start, and stayed there.

## CHORAL CONCERTS

In the case of the Royal Choral Society we have with monotonous insistence to record large audiences and choral singing that is enjoyed from the first note to the last. The usual phenomena occurred when *Hiawatha* was performed at the Royal Albert Hall on February 4, under Sir Frederick Bridge. The soloists on this popular occasion were Miss Ruth Vincent, Mr. Ben Davies, and Mr. Herbert Heyner.

People's Palace Choral Society gave *The Dream of Gerontius* on January 21, under Mr. Frank Idle, and the singers earned new respect for their powers. The choral music seemed to have no difficulties for these East Londoners, and they expressed it finely. *The Dream of Gerontius* was also performed at the Northern Polytechnic on February 11, with all the appeal and authority of the Alexandra Palace Choral Society under Mr. Allen Gill.

Other choral societies have been active—the Langham Choral Society (Mr. Hugh Marleyn) with *Elijah*; the Dulwich Philharmonic Society (Mr. Martin Kingslake) in *The Martyr of Antioch*; the London Choral Society, at Queen's Hall, on February 15, in unaccompanied music. This included Elgar's *Death on the Hills*, of which Mr. Arthur Fagge conducted a picturesque performance—clear, of good tone, and devoid of exaggeration. Lavender Hill Choral Society (Mr. George Lane) announced Brahms's *Requiem* and Leoni's *The Gate of Life* for January 25. We much regret our inability to report how so enterprising a programme was carried out.

The People's Palace Sunday afternoon concerts inaugurated by Dr. Adrian C. Boult have been going from strength to strength. On January 22 the Bach Choir, under Dr. Vaughan Williams, joined the British Symphony Orchestra and gave three of Bach's Church cantatas—*Bide with us*, *Jesus took unto Him the Twelve*, and *The Sages of Sheba*. César Franck's Symphony and Ireland's *The Forgotten Rite* were played by the orchestra under Dr. Boult on February 12. These concerts now take place weekly.

## RECITALS

There are signs of weakness in the recital industry—not a matter for surprise in the case of an industry that lives on loose capital. There seem to be more recital-less afternoons and evenings than we expect even in the early months, and on a certain Thursday late in January there was no reputable concert at all in the West End.

Apart from those recital-givers who have claimed special mention above there are two who have done eclipsing work—one was Miss Isolde Menges, who played a long unaccompanied Bach Violin Fugue, at Wigmore Hall, on January 28. Her execution was unerring, and she kept her technical self-possession and mastery of style unimpaired to the end. The other was M. Brailovsky, who on February 7 showed himself one of the greatest of living Chopin players. Among our own pianists Mr. Norman Wilks the stylist and Mr. Edward Mitchell the propagandist have been busy.

There has been little good singing on the recital platform. For what there was we were indebted to



Miss Tilly Koenen in January, to Mr. Parker, and of course to Mr. John Coates at Chelsea. Miss Helen Henschel accompanied herself at Wigmore Hall on January 31; even as a vocalist alone she is versatile. Miss Lucia Young, at Æolian Hall on January 20, not only sang well but chose her programme intelligently.

The outcome of Miss Marie Hall's researches among modern British works for the violin was revealed at Wigmore Hall on February 7. She had chosen a Sonata by Percy Sherwood, a Suite by Gordon Bryan in four movements, and a Sonata by Rutland Boughton, the last-named standing easily first in its clear purpose, individuality, and technical handling.

#### THE BRITISH NATIONAL OPERA COMPANY

The British National Opera Company, which inherits the good-will, properties, and traditions of the Beecham Company—and includes many of the same artists, so that it may almost be regarded as the same institution under a democratic instead of an absolute government—began its career at Bradford, where it entered upon a fortnight's season on February 6. Afterwards it is to appear at Liverpool, Edinburgh, and Leeds, and its fortunes will be followed with an eager interest by all who desire to see operatic productions in the provinces on a scale which may be described as adequate and complete. So far as all outward signs furnish a clue, it has made a most satisfactory beginning before crowded and enthusiastic audiences, and if it be a fact that it is the first step that counts, the auguries should be favourable for its future. Its repertory was discreetly chosen for a beginning. Most of the thirteen works given during the first fortnight were 'old staggers' whose popularity is ensured—*Carmen*, *Faust*, *Cavalleria*, *Pagliacci*, *Aida*, *Samson and Delilah*, *Tannhäuser*, and three Puccini operas, *Madame Butterfly*, *La Bohème*, and *Tosca*; but the occasion gained distinction by the inclusion of *Die Zauberflöte*, and two of Wagner's most important works, *Die Meistersinger* and *Parsifal*. Among the operas in prospect are *Louise*, *Tristan*, *Rosenkavalier*, and eventually the *Ring*.

Speaking generally, it was the completeness of the productions that was their most striking feature. There were no makeshifts in the scenery and properties, no cooking of the scores. For once (in a provincial company) we heard the hunting fanfares behind the scene in the first Act of *Tannhäuser*, and the processional trumpets in *Aida* had full effect given to them. Also there were constant evidences of the thought bestowed on small details, which may be ascribed to that most able stage-director, Mr. George King. Even the mute personages took an intelligent interest in their parts. Two instances occur to me: the child in *Madame Butterfly*, who for the first time in my experience was not a mere dummy, and the blinded Samson's youthful guide, who really acted the part and added to the pathos of the situation. There is no need to dwell upon the performances of the more familiar works. One or two artists who were conspicuously successful in their tasks may be mentioned: Edna Thornton, Walter Hyde, and Norman Allin in the first Act of *Samson* formed a trio which it would be difficult to surpass. Mignon Nevada's Marguerite and Mimi, Beatrice Miranda's Aida, Tosca, and Elizabeth, Gladys Ancrum's Venus and Santuzza, Sydney Russell and Edith Clegg in minor character parts, these occur to one, and might well be added to. To *Carmen* a special interest

was given, since it was the occasion of the first stage appearance of Olga Haley, who took the part of the heroine. As might have been expected, her vocal performance was of first-rate quality, very much above the usual operatic standard; indeed, very rarely is the music so charmingly sung. Her acting showed the results of natural intelligence and careful coaching; if there was a certain lack of perfect ease it was attributable to the anxiety inevitable on such an occasion, and to say as much as this almost savours of hypercriticism, so generally satisfying was her performance. Her success was the more pronounced since her personality is not what one associates with the part, but it is easy to find fault on such a score, and she was not so much handicapped in this matter as was Anna Lindsey, whose intensely dramatic impersonation of Madame Butterfly was deprived of some of its illusion by a personality which was remote from any Japanese standard.

The production of *Die Meistersinger* was a very noteworthy achievement, and indicated the high standard set by the Company. It was given almost in its entirety, and though something like five hours at a stretch is likely to cool the ardour of all but enthusiasts, it was heard with interest and even enthusiasm by a packed audience. Among the outstanding features of the cast may be cited the Pogner of Robert Radford, who in voice, acting, and appearance was as fine a representative of the part as I can recollect since the introduction of the opera to this country in 1882. Andrew Shanks had all the thoughtfulness and geniality of Hans Sachs, and the only fault one could find with his impersonation was in the minor matter of make-up. Not only does he insist that he is 'too old for Eva,' but in 1560, which is the year of the action, he was actually sixty-four years old, so a few grey hairs would not have been out of place; yet he had the appearance of being anything between thirty and forty.

Sydney Russell as Beckmesser was a very carefully thought-out impersonation. In the first Act he inclined rather too much to grimace, but there was point and malice in his sayings, and he could sing better than many successful Beckmessers. Fred Davies was well suited as David, and that always satisfying artist, Edith Clegg, was a perfect Magdalena. As for the Eva of Sara Fischer, she had all the charm of youth on her side, and this gave her impersonation a delightful freshness and *naïveté*. Aylmer Buesst conducted, and if, as is reported, he had never before directed a performance of *Die Meistersinger*, the success with which he piloted his forces through this elaborate and difficult work was the more praiseworthy. The other conductors, it may be mentioned, were Percy Pitt (the artistic director), Eugène Goossens, Julius Harrison, and Herbert Withers.

The chief event of the season was the production (on the anniversary of Wagner's death, February 13) of *Parsifal*, for the first time in Yorkshire. It followed the lines of the Beecham Company's production at Manchester two years ago, but new scenery by Mr. Oliver Bernard was provided. This was decorative and in the right spirit of fantasy, but its effect was minimised by a stage too shallow to give space and distance, so that details seemed somewhat out of scale. In the circumstances Mr. George King, the producer, achieved his difficult task with consummate ability. Three of the

principals—Gladys Ancrum (Kundry), Walter Hyde (Parsifal), and Norman Allin (Gurnemanz)—were the same as in the Manchester performances, and all were quite admirable. Herbert Heyner, as Amfortas, was a newcomer. He was highly successful, entering completely into the character, and singing his impassioned scenes with great emotional force yet with no loss of dignity. Frederic Collier (Klingsor) and Philip Bertram (Titurel) were thoroughly efficient, as was the chorus of Flower-maidens, though want of room handicapped them in their graceful dance. The orchestra was excellent, but the bells were even less effective than usual, which is saying a good deal. Mr. Percy Pitt conducted with care for every detail, and if the work failed to be as impressive as it can be, the fault lay in an impossible environment.

H. T.

### OPERA AT CAMBRIDGE

#### DR. ROOTHAM'S *TWO SISTERS*

With commendable courage the Operatic Society at Cambridge, which in the past has made a practice of giving an annual performance, this year took the bold step of producing a British example. Choice fell on the work of the conductor of the Society, Dr. Cyril Rootham, thus paying a special compliment to one who has worked very hard on uncultivated ground. In the process the Society helps to make history, for Dr. Rootham's work is on novel lines. Its story and its music are based on folk material, a plan that, so far as grand opera is concerned, has not been followed before. The result is effective enough, and the whole thing has greater significance than may at first seem apparent. The fact is that in this plan lies the way to that British National Opera of which we have heard so much and seen so little. I take the view that the words mean what they say, and that therefore British National Opera means something that is British, and something that is national. That being so, then Dr. Rootham's work is a British National Opera. The use of folk-story and folk-music is the only way in which, in my opinion, we shall get an expression of the operatic form that is national. The alternative is something that is a mere copy of the foreign article. Hence there is considerable significance in Dr. Rootham's work, and the Cambridge Operatic Society, made up of enthusiasts, inter- and extra-mural, has achieved something from which much will spring.

The work which was produced at the New Theatre on February 14-18 is based on the Ballad of *The Two Sisters of Binnorie*, which crystallises an idea which is to be found in print as early as in *Wit Restored*, published in 1658. On its most concise form, the Scottish, Mrs. Marjory Fausset has constructed her libretto, which simply, and without any theatrical guile, tells its story. Ellen, betrothed to Rainald, becomes jealous of her sister Annot and drowns her. The Harper strings his harp with the hair of the murdered girl, and at the wedding, when Rainald asks for Annot and receives no satisfactory reply, the harp utters the truth. Dr. Rootham makes use of two of the folk-airs associated with the ballad, the one Scottish and the other from Berkshire. By this means a satisfactory, because British, idiom is assured, for the tunes or their shapes permeate the whole. The design is modern and the music continuous. In his score the composer keeps matters moving with very considerable skill. I liked the idea of the original Ballad being sung at the beginning of

things, for it unfolded the story and well impressed the chief tune on the ears of the audience. The story is told in four stages, all in contrast and all in an unconventional way. In the second section we move to the realms of the spirits of the trees and the river, both impersonated on the stage, while the music takes on a decidedly ethereal character. Then in the preparation for the wedding we have genuine English folk-dances, and hear the Berkshire tune in all its jovial possibilities. It is used more sedately to pave the way for the marriage scene, offering something novel in the way of a folk-song wedding-march. The music in its whole aspect is remarkable for its wealth of ideas and variety of device, and the instrumentation is full of colour which, if it clashes now and again, is still colour. I find the music less turgid and less monotonous than that of the majority of British operas I have heard of late years, and I ascribe the fact to the use of folk material which is inspiring stuff well calculated to spur on a composer who has ideas. The work shows in an unmistakable way that it is possible to build modern opera on folk material, and that British folk material serves its purpose quite as well as, and in fact rather better than, that of some other country. I think that if the design in general had been a little lighter it would have been better for a first example, since the whole thing breaks new ground for British opera. But as it is, it shows clearly that for music-drama in its severest form British national matter can serve its purpose, and serve it admirably. I must add for the purposes of record that special scenery and costumes were designed by Mr. Lionel Penrose, that both were made by members of the Company, and that Mr. Dennis Arundell acted as producer. The principals were Miss Gladys Moger as Ellen, Miss Dorothy Campbell Giles as Annot, Mr. Clive Carey as Rainald, and Mr. Steuart Wilson as the Harper, and all of them served the composer better than they did the librettist, whose words they failed to make articulate. The chorus and the orchestra were both excellent. Dr. Rootham conducted. Every one concerned achieved something of a feat, since the presentation of the unfamiliar is a task in which the most experienced do not always distinguish themselves. Bearing in mind that this is an amateur organization, and that it took upon itself the responsibility of breaking new ground, I consider it is entitled to both admiration and respect.

FRANCIS E. BARRETT.

## Church and Organ Music

### THE ENGLISH LITANY OF 1544-60

BY W. H. GRATTAN FLOOD

Many strange views have been formulated as to the musical arrangement of the English Litany in 1544-60. Even in recent years, notwithstanding the researches of scholars who are interested in all appertaining to English Liturgy, some erroneous statements have been propagated as to the Litany. Hence a brief article based, on first-hand sources of information may be helpful.

The phrase *Kyrie Eleison* (Lord, have mercy on us) sufficiently demonstrates the Eastern provenance of the Litany, but its adoption in the Western Church can be traced to the 4th century, and it was popular in parts of Gaul in the early years of the 5th century, as is evident from St. Patrick's acquaintance with it. From the 6th century it was almost invariably sung in procession; and this method

was introduced into England by St. Augustine, who had it sung when entering Canterbury on commencing his great work for the conversion of England in April, 597. St. Bede records the singing of the Litany and the Antiphon, 'Deprecamur te, Domine,' as the monks walked two by two, headed by a cross-bearer. So connoted were the terms Procession and Litany in the pre-Reformation Church in England, that in 1540 the Litany was known as 'a Procession,' while an order in Council of the year 1545, orders the Processions, or Litanies, 'to be kept on the accustomed days, and none otherwise, and to be sung or said, as the number of the choir shall serve for the same.'

As is well known, the present form of the English Litany dates from May, 1544; that is, of course, the English translation without music. Three weeks later, on June 16, another edition was published by R. Grafton, and this translation had the old Plainsong notation added. Cranmer's Prayers and Litany were presented to the Dean and Chapter of St. Paul's Cathedral, London, on June 21, and on October 12 the Queen accepted a copy of 'A Litany with suffrages to be said or sung, in English, in the time of the said Processions,' printed by 'Thomas Petyt, at the sign of the Maydens, in St. Paul's Churchyard.'

Thus it is safe to conclude that even in 1545, although an English translation had been furnished for the Litany, the only music adapted was the Plainchant of the olden time. Some have alleged that Tallis composed a new setting of the Litany in 1544-45, but this is an error. Cranmer, in his celebrated letter to Henry VIII., dated October 7, 1545, asks the King to 'add some devout and solemn note [music]' to the Procession or Litany in English, implying that no new music had been hitherto composed for it, an implication that is amply borne out by the further information that the Archbishop 'has travailed to make the Latin note to them.' This last sentence is of the highest importance in settling the question as to Cranmer's share in the Litany, and leaves no room for doubt that in 1545-46 the newly translated English Litany was roughly adapted to the old plainchant melody. Cranmer adds: 'Those who are cunning in singing can make a more solemn note thereto, as I have made them only for a proof to see how English would do in song.'

On January 9, 1546, Richard Grafton and Edward Whitchurch were granted renewal of letters patent (28 Jan. 34 Hen. VIII.) for printing the Mass-Book, the Grayl, the Antiphoner, the Hymnall [Hymnal], the Porthouse, and the Prymer, in Latin and English. Nothing as yet was done in regard to new music for the Litany, and even Cranmer's version 'to the ancient note' was left a dead letter. It is significant that on July 8, 1546, a proclamation was issued by the Privy Council 'that no one, after August 31, shall receive or keep Tyndale's or Coverdale's New Testament, nor any English books by Frith, Tyndale, Wickliffe, Joye, Roy, Basile, Bale, Barnes, Coverdale, Turner, or Tracy.' This is also to be taken in connection with the recantation of Dr. Crome and Bishop Shaxton, of Salisbury (July 9).

The Rev. J. M. Duncan\* says that there are 'fragments of a harmonized Litany believed to date from the years 1547-48 preserved in the British Museum' (MSS. Royal Appendix, 74-76), but this may be an early attempt of Robert Stone. Anyhow, the first definite mention of the new English Litany is on Sunday, July 21, 1549,† under King Edward VI. From Wriothlesley's *Chronicle*, quoted by Dr. James Gairdner in his monumental work on *Lollardy and the Reformation* (vol. iii., p. 80), we learn that on that memorable day Archbishop Cranmer came to St. Paul's Cathedral, vested in cope and alb, with deacon and sub-deacon, preceded by a cross-bearer, 'the Dean following him in his surplice,' and then in the choir, after Matins, 'the Litany was sung kneeling, according to the King's Book, with a special prayer for the occasion.'

However, it was not until January 25, 1550, that a Bill was passed 'for the defacing of images and bringing in of books of the old Service in the Church,' and it was not till November, 1552, that the new English Service was used for the first time in St. Paul's. A year later the old order was

restored, and on St. Katharine's Day, November 25, 1553, the singing of the old Latin Litany to the plainchant setting was again heard in St. Paul's, being repeated on November 30, and December 1, 4, and 8. These Processions (singing of the Litany) were carried out with great éclat on January 14, 1553-54, when the Lord Mayor of London and Aldermen assisted in their robes.

Thus, in 1559, there was really no change in the pre-Reformation sung Litany, nor did Merbecke include the Litany in his *Book of Common Prayer Noted* (1550). At length, in 1560, there was issued by John Day a collection entitled *Certain Notes set forth in four and three parts to be sung at the Morning Communion and Evening Prayer*, containing the English Litany, set for four voices, by Robert Stone,\* a Gentleman of the Chapel Royal. This composer had been in King Edward VI.'s Chapel in 1551, and was continued in Queen Mary's Chapel, and in that of Queen Elizabeth and James I. He remained a Gentleman of the Chapel Royal from 1551 till his death on July 2, 1613, aged ninety-seven—a record period of sixty-two years.

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I take this opportunity for congratulating Mr. Duncan on his recent article (*Musical Times*, August, September, and October, 1920) on 'The Preces, Responses, and Litany of the English Church,' especially his excerpts from the Peterhouse MS.

## ROYAL COLLEGE OF ORGANISTS

### DISTRIBUTION OF DIPLOMAS

On Saturday, January 21, 1922, the president, Dr. Charles Macpherson, presented the diplomas to the recently-elected Fellows and Associates of the College. Among those present were the following members of the Council: Mr. H. L. Balfour, Mr. E. T. Cook, Dr. H. G. Ley, Dr. S. R. Marchant, Dr. C. W. Pearce (hon. treasurer), Dr. H. R. Richards, Mr. E. S. Roper, Dr. F. G. Shinn, and Dr. H. A. Harding (hon. secretary).

The following announcements were made by the president: For the Fellowship examination there were seventy candidates and nine passed. For the Associateship examination there were a hundred and forty-nine candidates and twenty-eight passed. The Fellowship Lafontaine Prize was awarded to Mr. B. J. Orsman, and the Fellowship Turpin Prize to Mr. H. E. West. The Associateship Lafontaine Prize was awarded to Mr. J. A. Mallinson, and the Associateship Sawyer Prize to Mr. T. A. Rushworth.

The president then presented the diplomas.†

The hon. secretary (Dr. H. A. Harding) read the reports of the Examining Boards:

### FELLOWSHIP PAPER-WORK

*Counterpoint (Strict).*—There seemed to be evidence that the importance of careful study in this section had been realised, and the results were more satisfactory on the whole than they have been for some years past.

*Modern Counterpoint.*—Many of the examples were poor, with no apparent aim at musically device or artistic design.

*Modal (Polyphonic Period) Counterpoint.*—Very few workings were presented. The attention of candidates should be drawn towards this subject.

\* Mr. Duncan gives the name as 'Stones.'

† A complete list of successful candidates was published in the *Musical Times* for February last.

\* *Musical Times*, August, 1920.

† Heylin gives the date as September 18, 1547.

*Fugue*.—The old weakness was apparent, viz., the poor four-part writing at the last entry.

*Questions*.—Many of the answers were sketchy and inaccurate in detail; some of them furnished quite irrelevant information.

*Orchestration*.—On the whole the examples were too heavily scored.

*Melody*.—There was a tendency to attempt too much, producing rather a confusion of harmonies and progressions.

*Ground Bass*.—Several of the candidates failed to vary the harmony as well as the treatment in the repetitions.

*Composition*.—Some of the work was of the plainest hymn-tune style. Attempts to enforce the sentiments of the words were seldom successful.

WALTER PARRATT (*Chairman*).

J. F. BRIDGE.

E. J. READ.

#### FELLOWSHIP ORGAN-WORK

The pieces were poorly played on the whole, mostly through lack of courage and purpose, and many of the candidates, who evidently had quite an adequate technique, failed through lack of control.

Elgar's Prelude was not understood, and its mystic atmosphere and moments of climax were realised only by two or three candidates.

The Bach Passacaglia was phrased in a haphazard way, the attack and release being dictated rather by the position of the hands than by the sense of the phrase. As is so often the case with weak players, *rallentandos* were introduced in possible but not expedient places—such, for example, as the end of each variation.

As usual, in the tests, many failed because they were not in a calm enough state to read the time-words and metronome marks. This was particularly the case in the playing from the unfigured bass and the harmonization of the melody. The former was frequently rushed through at two, instead of six beats in a bar, and the latter dragged out at the rate of four slow beats instead of two.

The extemporization was better than usual, there being a satisfactory tendency to keep to the text. Unfortunately there were many candidates who played in 2-4 instead of 3-4 time, and a considerable number who misread the time-value of the notes in the given subject.

E. C. BAIRSTOW (*Chairman*).

ALAN GRAY.

CHARLES MACPHERSON.

#### ASSOCIATESHIP PAPER-WORK

*Counterpoint (Strict)*.—In the florid counterpoint there was frequently a lack of variety in the rhythm, largely due to the over-employment of crotchets and the absence of tied notes. Some years ago it was the custom to regard the fifth Species chiefly as an ornamentation of the fourth Species, and the employment of a tied-note in nearly every bar was a feature of such teaching. In the reaction against a method which failed to realise the melodic freedom which is the special characteristic of the best examples of florid counterpoint, candidates now have a tendency to omit altogether tied notes and suspensions, and thereby deprive themselves of a most valuable means of obtaining a varied rhythm and a rhythm which is specially characteristic of good florid counterpoint.

In the writing of the strict counterpoint test in the minor key there were frequent examples of the employment of the Diminished Triad and the Augmented Triad—both in root position. It is felt that the introduction of such chords is generally opposed to, and inconsistent with, the spirit of strict counterpoint.

*Melody*.—The harmonization of the melody was distinctly good.

*Figured Bass*.—The treatment of the suspensions, both with regard to the absence of suitable preparation and also as to the notes which should form the chord, revealed many errors. In the 7-6 suspension which came in the first bar, a large number included a 5th.

F. G. SHINN (*Chairman*).

S. R. MARCHANT.

G. J. BENNETT.

#### ASSOCIATESHIP ORGAN-WORK

The playing of the pieces was marred by inexcusable inaccuracies of notes and rests, wrong *tempo*, unsteady time, very indifferently phrasing, ineffective registering, and bad use of the Swell pedal. The performance of the tests was, in a large number of cases, very unsatisfactory—especially the Accompanying test, which is so important. The change of the key from A minor to A major seemed to be too trivial a matter to attract the attention of the candidates, and semi-quavers and quavers were, over and over again, played at exactly the same pace.

The score reading was evidently viewed perpendicularly instead of horizontally. By following the voice parts in the horizontal way we believe candidates would make fewer mistakes in this test.

On the whole candidates did not appear to realise the high standard of this examination.

H. L. BALFOUR (*Chairman*).

E. T. SWEETING.

E. T. COOK.

Dr. HARDING: I have a very gratifying announcement to make. You probably already know that one of the oldest and most distinguished of the City Companies, the Musicians' Company, gives its gold medal triennially to the most distinguished student at the Royal Academy of Music and the Royal College of Music, and it is my pleasure to tell you that the Musicians' Company has decided to give its medal once in three years to the most distinguished candidate at the Royal College of Organists' examinations, so that we may take our turn with the other chartered institutions. This decision was made a few months ago, when the Master of the Musicians' Company was a gentleman who by his munificence and sympathy has done a great deal for music and especially for this College. I refer to Mr. Cart de Lafontaine. He was Master of the Company at the time, and he saw the possibility of bestowing upon us this generous and graceful distinction. We are very much obliged to Mr. Cart de Lafontaine and to the Musicians' Company. The Council has decided to recommend as the recipient of this medal the Lafontaine Prize winner who has obtained the most marks for organ work during the three years. The next presentation will take place in July.

The PRESIDENT: I think in view of this very important announcement by Dr. Harding you will agree with me that we should like to pass a very hearty vote of thanks to the Musicians' Company, coupled particularly with the name of Mr. Cart de Lafontaine.

Dr. F. G. SHINN: I have much pleasure in seconding the hearty vote of thanks to the Musicians' Company, coupled with the name of Mr. Cart de Lafontaine, for presenting this medal to the Royal College of Organists in turn with the Royal Academy of Music and the Royal College of Music. It will undoubtedly prove a great incentive to our candidates.

The Resolution was carried with acclamation.

Mr. CART DE LAFONTAINE: I am very glad to have the opportunity for expressing my very grateful acknowledgments of your vote of thanks, accorded really to the Musicians' Company, with which my name is coupled. I must say that I am delighted that I have been able to bring about this recognition of your distinguished candidates. I was rather timorous about approaching the Court of the Company, but I had no sooner pointed out the desirability of making this presentation than the Company at once fell in with the suggestion. It seemed to me only right that in this respect the Royal College of Organists should be placed on a level with the Royal Academy of Music and the Royal College of Music. I am afraid I am going to take the gift off the gingerbread, because the medal has been referred to as being a gold one. May I say that it is a silver medal. But whether gold or silver it is worth having, and we esteem it the greatest honour that can be conferred on any musician. I believe that the gold medal of the Musicians' Company is only offered to His Majesty The King.

#### THE PRESIDENT'S ADDRESS

The PRESIDENT: On the two previous occasions that I have had the honour of addressing you I have spoken on the subject



of criticism and some of its varied applications. Without being too introspective, perhaps a little further consideration of it as applied to our individual selves and our own particular activities may not be an unprofitable way of spending a few moments. Most of us here are presumably either choirmasters, accompanists, or recitalists, if not conductors and teachers as well. To carry out this five-fold duty, we must acquire a certain amount of business capacity to enable us to perform our work in such a way that the wheels of routine do not become clogged with the muddle of mental confusion. There is probably no profession in which versatility and mental balance are so essential as in that of a modern organist, and few callings in which, by reason of the great demands it makes upon the nervous system, there is a greater likelihood of the occasional breakdown of the higher intellectual requirements. Our somewhat Jack-of-all-trades vocation has its dangers, particularly when our leaning is not equal towards each required direction—and it has its advantages, in that we become broader-minded. The very fact that we are able to do one thing fairly well will often enable us to perform other duties that are less to our liking. But I think that the secret of keeping the ball rolling seems to be largely dependent upon our power of self-criticism. We may add to this the value of the criticism of others regarding ourselves. The kindly criticism from others is often a real help to us both as an instruction and an encouragement. A somewhat long experience has taught me that there is nearly always something to be learned from other people's criticism, whether it is wrapped up in the golden cloth of kindness or the rag of venom. Personally, I think there must be something wrong with a man when he is no longer able to profit by others' judgment of his work. It usually implies that he has ceased to learn—the worst fate that can befall an artist. I am not inferring that outside estimates of our activities are always correct or even just; but the bringing to our knowledge of the existence of views that we ourselves do not even suspect should help us to enlarge our outlook. Let us see, then, how far we can apply this wholesome medicine of criticism to our various activities without being too particular as to whether the dose is administered by ourselves or by others. Firstly, let us take ourselves as choirmasters. Very many underrate this office; they may be excellent in other ways, but if they neglect their choir-work they are doing everyone a great disservice. Brilliant playing does not cover up the defects of an indifferent choir; and, on the other hand, a good choir can get on quite well with an organist who has learned to know what is expected of him—and who will not fail to give it—even though his technical ability may not be of the highest order. The good choirmaster is a great asset, and his success is ensured by what he teaches his choir, by the way he teaches it, and by the manner in which the choir carries out his instructions. The choir usually gives an indication of the character of the choirmaster, and if you think of it, the choirmaster is perhaps the only member of a church whose work—rightly or wrongly—stands or falls by the loyalty or carelessness of people who are under his influence. This is a fact that should be borne in mind. There are times when a choirmaster is cross with his choir because it does not carry out his wishes, when, as a matter of fact, he has never clearly defined what he really requires. Insufficient instruction to the choir and want of enthusiasm will after a time cause a poor attendance of the members. If practices are made really interesting and instructive they will have a stimulating effect both on the choir and the choirmaster. Now, supposing we have been fortunate enough to gain the interest of our choir, the question is what to give them to sing. The most successful choirmaster will try to find out, first, what the special needs of his church are, and then lay his plans accordingly. We have heard of such a thing as an unsympathetic vicar. If there is any truth in the existence of one somewhere, he will not be made more sympathetic by being continually flouted. The safest plan is to do our duty by him, and see to it that what music we may still be allowed to perform is sung as well as possible. It may be chastening for a time, but we shall probably be able in the end to do what we like in the choice of music—always remembering that one of the safest indications of the state of a choir is the manner in

which it sings an ordinary 'Amen.' Very few choirmasters ever practise this seriously, not realising that it is among the most difficult things to perform well. The same disregard of other so-called easy things leads to disaster in many other directions. How often, for example, do we hear really good monotoning? It is really in the attention to details such as these that one's imagination in the way of far-off possibilities is kept alive. In practising anthems make sure of the Amens first. If the congregation has no use for anthems, then it is possible to direct our energies towards such a thing as getting up a choir concert. I have known of places where this has been done successfully both in the way of keeping up the choir's interest in the work, and, incidentally, the congregation's interest in the choir. There is no branch of our work more in need of constant self-criticism than that of choir-training, nor is there anyone more musically in need of sympathetic encouragement than the conscientious choirmaster. Do not be unduly perplexed at the receipt of an anonymous letter saying that such-and-such a hymn 'was sung abominably,' and another letter by the next post saying that 'it never went better.' In such cases it is often best to treat both letters as their senders intended them to be treated—that is, as matters of 'burning' importance. I have purposely said a good deal about choir-training because there is so much bad singing still to be heard in many churches, and most of it is due to slovenly lack of interest. Our duties as accompanists are more generally realised perhaps than those of choir-training, but it is not every organist that realises the difference between playing for the choir—such, for example, as in an anthem—and playing a hymn in which the congregation is expected to join. In the latter case, of course, there must be no attempt at intimate expression. A large congregation hates a sudden drop from loud to soft, and will often resent any subsequent conking by the organist, in the fear that they will be caught napping again. There is far more to be made out of an ordinary hymn than some organists imagine. The use of faux-bourbons—particularly in churches which are attended by a fixed and resident congregation—add a zest to hymn-singing. An organist was once asked by a well-known divine, 'Don't you rather despise some of our hymn-tunes?' 'Yes,' was the reply, 'but I love to hear the people sing them.' It is often the organist's duty to make the people sing them, though in order to do so he may sometimes have to sacrifice finer artistic instincts such as he uses in accompanying a highly expressive anthem. In other words, he has to use a mop instead of a sable brush. The mop may be charged lightly at times—for example, after a climax; but still, it has to remain a mop. The perspective of our true place in the picture can be perceived only by the constant application of self-criticism. Regarding this question of congregational accompaniments, it is a good plan to allow some one else occasionally to play a hymn for us while we listen from the back of the church. We shall soon hear what is and what is not wanted. Last week I was listening to a number of candidates in this room, and I think that the faults which stood out most were those connected with time. This uneven time was not all due to nerves, as in many cases it cropped up in each test. One sometimes wished it were possible to place the candidate alongside a loud metronome with a bell sounding the first beat in a bar. This rhythmless kind of playing is far too common, and is the direct cause of much bad church singing throughout the country. Whether we take ourselves as choirmasters or organists, or both, it is impossible to place too high a value on rhythm, as it is the thing that shows the shape of the music; in fact, without it music assumes the grotesque forms of ogres, imps, and goblins. The sense of rhythm and a feeling for balance will carry most organists through everything, whether in accompanying or in playing voluntaries. Just one word about voluntaries. There is probably no composer who suffers more than Bach at the hands of organists. I remember someone remarking that he was able to play a certain Fugue at some enormously high metronomic speed. Just think of it! Bach being used as the helpless partner in a gymnastic display! The greatest works ever written for the organ only show us the composer's intention when performed in the proper way and at the proper speed. As for

conducting, it is superfluous to urge the necessity for having a strong feeling for rhythm. If we have the uncomfortable feeling when conducting a big choir that it seems rather like taking a jelly-fish for a walk on an elastic lead, it is due to one or a combination of three causes. Either the choir does not know the music or it does not understand our beat, or we have not taught the choir to watch the conductor. The first is cured by more rehearsing, the second is often a weak point. Many conductors do not in the least know what they look like when at work. A good plan is to take advantage of our wife's absence from the house, and practise various rhythms in front of her long looking-glass. If we do this we shall perhaps rid ourselves of many of the superfluous movements which are dear to no one so much as to the conductor. I always remember with gratitude the remark of an old orchestral player to me, 'A decided first beat is what we look for.' Too many conductors count as many first beats as there are notes in a bar, when, as a matter of fact, it is often only the first beat that is important in ordinary straightforward music—certainly only the accented beats in any kind of music. After the piece is really going, the vigour of the beat may be reduced with advantage, so that there may be a reserve of power for a climax. Note the last words of the remark, 'what we look for.' It is the neglect of the looking that we have to prevent. This third cause of 'wobbling' must be continually pointed out to the members of large choirs, because individuals often take the time from those next to them instead of looking at the conductor's beat. Here again, as in the other branches of our calling, we shall not succeed as conductors unless we turn the purifying stream of self-criticism upon our attempts. Now, as teachers, we occupy a very important position in the country. The authorities seem to be slowly realising that music is of real educational value. This fact has been much more appreciated on the Continent than in this country, and what has been done here is due almost entirely to the unselfish work of men in our own profession, of whom perhaps a large percentage are organists: and even if only in a small village, it is quite likely that there is no one to whom the people look to for a lead more than to them. We really have an enormous power in our hands for educating the taste of our neighbours—not that our neighbours are crying out to be educated, but the mere fact of the possession of high ideals is bound to tell on others in process of time. In places where the standard of taste is not very high, it is not possible to bring about any rapid change for the better; but by the judicious placing of the unexpected good among the expected bad there is bound to be an eventual desire for the good. Most bad music is obvious to the hearer the first time he hears it; all good music is not so by a long way. There was a letter in *The Times* recently urging the desirability of repeating new works at the same concert. There is a lot to be said for this. People usually dislike good music simply because they do not know it. In nine cases out of ten when they know it they love it, and if they love it they understand it each in his own capacity. We can do a good deal towards raising the standard of taste in the way of voluntaries. We have seen those dubious words 'by desire' so often made use of in programmes as an excuse for playing something quite unworthy of the occasion. There is one danger that should be guarded against, and it is one that may affect our whole conduct of work. We may use our critical faculties to such an extent, that certain portions of our labours become, as we imagine, standardized. We begin to think that such-and-such things can be done only in the way we have ourselves evolved. It is quite possible, for instance, that there are more wrong ways than right of performing a piece of music—if anyone doubts the truth of this he would soon be convinced if he heard the same piece played in this room at intervals during the four days of the Fellowship examination. It is hard for some to believe that there may be more than one good reading of a composition. A good antidote for this not uncommon complaint is to go and hear a fine player give a rendering of one of your show pieces. Young Bach took the trouble to walk fifty miles—not to teach old Reinken, but to see what he himself could learn. That seems to me the right spirit in which to approach our own varied and important duties.

I do not pretend that these discursive remarks have more than touched the fringe of my subject, and I am, moreover, fully conscious of the fact that to many here they will be of no practical value whatever. On the other hand, should there be in them but one helpful sentence, then please remember it—and forget the rest.

Dr. RICHARDS: I have a very pleasant task. It is to propose a vote of thanks to our president. We all know that we have a president who is a great performer, and a composer of the front rank. He is a literary enthusiast, he has a great sense of humour, he is a sympathetic companion, and a loyal friend to all students and to his colleagues. Above all, he is a perfect president. His great ability seems to me to be equalled only by his great humility. When we hear his playing of the organ at his Cathedral we know that behind it there is no ordinary person, and we realise his great capabilities when we hear his instructive and helpful addresses as we have done this morning. We feel that he is entitled to speak with great authority on these matters. We wish to express our great gratitude to him for giving us all the benefit of his work and his extraordinary gifts. I will ask you to accord a very hearty vote of thanks to Dr. Macpherson. We learn a great deal from what he says, because he speaks as one with authority and as one who knows.

The Resolution was carried with great applause.

The PRESIDENT: Of Dr. Richards's very kind remarks I think I value most of all what he said about my being a loyal friend. I am extremely obliged to you for the way in which you have received this Resolution. I appreciate your goodwill and friendliness more than I am able to express. Before we bring this meeting to a close I should like to say that this is the first public occasion at which our esteemed treasurer, Dr. C. W. Pearce, has been able to be present since the great distinction of an Arts degree was conferred upon him. We take this opportunity for congratulating him personally on the fact that the University of Durham has honoured him, and itself, by making him a Master of Arts. I have known Dr. Pearce's work for very many years, and I think the honour is fully deserved; incidentally we feel honoured ourselves that the degree has been bestowed upon one of our important officials.

Dr. C. W. PEARCE: I had no idea I was to be honoured in this way. I am indeed very proud of the degree, and I greatly appreciate being congratulated by our president and by my fellow members of this College.

The proceedings then terminated.

#### THE ORGANS OF LAMBETH PARISH CHURCH.

We regret that owing to the loss of a proof the Rev. Andrew Freeman's article in our February issue was printed without his corrections. Chief amongst these were the following: (1) *convex* in the fourth foot-note should be *concave*. (2) Since the rebuild of 1879 the couplers have been—*Swell to Great, Swell to Pedals, Great to Pedals, Octave Great to Pedals, and Choir to Pedals*. (3) Richard Brown was organist of St. Lawrence Jewry from 1685 till his death. (4) Charles Lockhart, blind from infancy, was also a pluralist, holding, amongst other posts, the organistship of the Lock Chapel, St. Katharine Cree, and Orange Street Chapel. He was composer of the well-known S.M. tune *Carlisle*, so named, in all probability, after Carlisle Chapel (now Holy Trinity Church), Lambeth. The drawing of the Harris case was made by Mr. H. T. Lilley from a water-colour sketch preserved in the Minet Library at Camberwell.

#### CHARLES HARFORD LLOYD MEMORIAL

On January 31 the window placed in the Lady Chapel of Gloucester Cathedral in memory of Charles Harford Lloyd was unveiled by Sir Henry Hadow. The music used at the service was drawn entirely from Lloyd's works. The window is opposite to that which commemorates S. S. Wesley, Lloyd's predecessor at Gloucester. The balance of the money collected for the memorial is to be used for the founding of a scholarship for Gloucester choristers who intend adopting music as a profession.

## BACH JUBILEE FESTIVAL AT ST. ANNE'S, SOHO

Fifty years ago Bach's Passion Music (*St. John*) was first sung at St. Anne's Church, Soho, in Lent, under the direction of Sir (then Mr.) Joseph Barnby. It was the first time it had been sung in a church in England. This jubilee year is being marked at St. Anne's Church by a Bach Festival. On three Wednesday evenings in February the following Bach cantatas have been sung with orchestra and organ: *God's Own Time; Jesu, joy of man's desiring; Hide with us; My spirit was in heaviness; O Light Everlasting; and Praise our God*. During Lent, Bach's Passion music (*St. John*) will be sung as usual, and on Saturday, March 25, at 3.30 p.m., the Novello Choir will sing Bach's *Jesu, Priceless Treasure*.

The *Barnsley Chronicle* of February 4 contained a well-deserved tribute to the educational value of the series of organ recitals given at St. George's Church since 1903 by Mr. B. Langdale. The recitals have been the means of affording Barnsleyites a chance of hearing a good deal of modern music that otherwise might not have come their way. On at least one occasion Mr. Langdale was in front of our leading orchestral conductors—on December 14, 1913, when, with the aid of the strings of the Barnsley Symphony Orchestra, he gave the first performance in England of Sibelius's *Rakastava Suite*. When the recitals were started, in 1903, the attendances were so meagre that Mr. Langdale was advised to discontinue them, but he refused to be discouraged. 'Tis dogged as does it,' and the first Sunday afternoon in each month now finds St. George's filled. The scope of the scheme is shown by a glance at the programmes of the two most recent, when the items included the Valhalla scene from *Ringgold*, three of Brahms's Hungarian Dances, Saint-Saëns's *Marche Héroïque* and one of the Breton Rhapsodies, *Finlandia*, Lyon's first Suite, Rowley's *Heroic Suite*, and violin solos by Elgar, Svendsen, Couperin, MacDowell, and Dvorák.

Programmes of a Choir Festival and of a series of five organ recitals that have taken place recently at Christ Church, South Yarra, Victoria, show Church music to be in a healthy condition in that part of the Antipodes. The recital programmes are of first-rate interest, with such items as Harwood's first Sonata, ten pieces by Karg-Elert, Guilman's first Sonata, *Finlandia*, and a Bach programme—Passacaglia and Fugue, a Trio-Sonata movement, the *Sleepers, wake!* Prelude, the Toccata in F, and a vocal item from the *Christmas Oratorio*. At the Choir Festival (an annual event) the Communion Service was sung to Stanford in B flat, with Gounod's *Ave Verum*, and at Evensong the anthem was *Worthy is the Lamb*, with Stanford in B flat for the Canticles. In the afternoon a fine programme of organ, vocal, and violin music was given. The *Last Judgment* was sung a week or two later. Attendances were very large. The whole testifies to the enthusiasm and enterprise of the organist and choirmaster, Mr. Leslie Curnow.

Excellent Church music was a feature of the Choir Anniversary services at Richmond Road Congregational Church, Cardiff, on January 15. A newspaper report says that 'the results achieved might put to shame not a few choirs of the Anglican Church.' Seeing that the anthems were by Farrant (three), Orlando Gibbons, Purcell, S. S. Wesley, and Battishill, with vocal solos by Bach, Haydn, and Vaughan Williams (two of the *Mystical Songs*), our contemporary might have put the case even more strongly. Fine hymn-tunes and some Bach organ music—Trio-Sonata No. 1 and the Toccata and Fugue in C—completed the scheme, which was spread over three services. Dr. Vaughan Williams gave addresses in the afternoon and evening on 'Hymn-tunes and their History,' and 'Hymns and their place in our Services.' The vocal soloist was Mr. Glanville Davies, and Mr. W. J. J. Robins, the organist and choirmaster, was in charge.

Dr. Harold Darke is in the midst of a series of recitals at St. Michael's, Cornhill, on Mondays, at 1 o'clock, until April 10. On March 6 he promises a Bach programme, on the 13th a batch of modern English works, on the 20th a programme of Choral Preludes, and on the 27th a set of arrangements.

We have received a copy of the report of a Committee on Church Music appointed by a Conference of the Rural Deanery of Weldon, in the Diocese of Peterborough. The Committee consisted of clergy and organists, and its findings are therefore based both on liturgical and musical considerations—the only practical way of getting to work, though it has taken Church folk a long while to grasp the fact. The report contains a great deal of matter that should be useful to those in charge of parochial church music, especially in villages and small towns. No doubt the secretary of the Committee (Mr. S. J. Loasby, 163, Regent Street, Kettering), will be able to supply a copy to any of our readers who may be interested. We understand that as an outcome of the Committee's work a branch of the Church Music Society is being formed in the district.

A recital of Church music (mostly of early date) will be given at St. Mary's, Primrose Hill, on March 25, at 3.0 p.m., under the direction of Mr. Geoffrey Shaw. The items will include some plain-song, Tallis's *Magnificat* and *Nunc Dimittis* in the Dorian Mode, Boyce's *Save me, O God*, Gibbons's *fauxbourdon* to the Evening Canticles, a couple of Bach Chorales, with violin obbligato, and Holst's *Of one that is so fair and bright*. The recital will be preceded by the Office of the Artists' Guild, and a short address by the Bishop of Willesden.

During March the following events in connection with Church music will take place at King's College, Strand; 6th, a hymn practice, tunes by Bach; 13th, lecture on 'Quality in Hymn Tunes,' by Mr. H. C. Colles; 20th, hymn practice, Welsh tunes; 27th, lecture on 'Goudimel and the Genevan Psalter of 1562,' by the Rev. G. R. Woodward. The hour on each occasion is 5.30. Books are provided.

The Rev. H. E. C. Lewis, Chaplain to the National Institute for the Blind, and himself blind, gave as many as sixteen organ recitals at different towns in Devonshire during the month of February. His programme included numbers from the 'National Institute Edition of Music by British Blind Composers,' and other music by sightless musicians.

The *St. John Passion* will be sung at St. Michael's, Cornhill, on March 31 and April 7 at 8 o'clock, conducted by Dr. Harold Darke.

## ORGAN RECITALS

Mr. Cyril S. Christopher, Wollaston Parish Church—Sonata No. 1, *Mendelssohn*; Concert Scherzo in F, *P. J. Mansfield*. Wesley Church, Dudley (two recitals)—Concert Overture in C minor, *Hollins*; Concert Fantasia on a Welsh March, *Best*; Variations on an American Air, *Flagler*; The Pilgrim's Progress, Parts 1 and 2, *Ernest Austin*.

Mr. Allan Brown, Tooting Central Hall (two recitals)—Fantasia on two Christmas Carols, *West*; 'New World' Symphony; Casse-Noisette Suite, *Tchaikovsky*.

Recitals at Immanuel Church, Streatham: Mr. Eric A. Seymour—Sonata No. 2, *Mendelssohn*; Gothic Suite, *Boellmann*. Mr. Arthur Saunders—Symphony in D minor, *Guilmant*; Suite, *Borowski*; Festival Toccata, *Fletcher*. Mr. N. Victor Edwards—Sonata No. 1, *Mendelssohn*; Étude Symphonique, *Boss*; Cantilène, *Wolstenholme*. Mr. E. Stanley Roper—Imperial March, *Elgar*; Sonata, *Rheinberger*; Choral No. 3, *Franck*. Mr. C. F. Waters—Prelude and Fugue in E minor, *Bach*; Sonata, *Rheinberger*; Fantasia in E flat, *Saint-Saëns*.

Mr. Arthur Meale, Central Hall (twelve recitals)—'Cuckoo and Nightingale' Concerto; Coronach, *Barrett*; Suite, *J. H. Rogers*; Prelude on 'St. Michael,' *John E. West*; Fantasia and Fugue on BACH, *List*; Fantasia on two Christmas Carols, *John E. West*; Triumph Song, *Baynon*. Queen's Park Congregational Church, Harrow Road—Fugue in G minor, *Bach*; Theme and Variations in A minor, *Faulkes*; Three Nuptial Pieces, *Dubois*; Sonatas Nos. 1, 3, 4, 5, and 6, *Guilmant*; Fugue in E flat, *Bach*; 'Finlandia'; Cantilène, *Wolstenholme*; Triumphal March, *Hollins*; Festal Commemoration, *West*; Canto Religioso, *Meale*.

- Mr. George Pritchard, Victoria Road Wesleyan Church, Widnes—Finale, Sonata No. 4, *Mendelssohn*; Fugue in D, *Bach*; The Curfew, *Horsman*. St. Mary's, Widnes—Scherzo in F, *Haigh*; Fanfare, *Lemmens*. St. Mary's, Widnes (four recitals)—Toccata in C, *Bach*; Fantasy on two Carols, *West*; Rhapsody No. 1, *Saint-Saëns*; Toccata (Gothic Suite), *Boellmann*; Allegretto, *Wolstenholme*; 'Finlandia.'
- Mr. Frederick Richens, Lutheran Church of the Redeemer, Kingston, New York, U.S.A.—Cantilène, *Salomé*; Fugue in C, *Bach*; Salut d'Amour, *Elgar*; Concert Rondo, *Hollins*.
- Mr. W. Greenhouse Allt, St. John the Evangelist, Edinburgh (seven recitals)—Choral No. 3 and Andantino, *Frank*; Madrigal and Postlude, *Vierne*; Rhapsody No. 3, *Howells*; Noel, *Wolstenholme*; 'The Holy Boy,' *Ireland*; Prelude on the 'Old 104th,' *Parry*; Petite Pastorale, *Ravel*; Dithyramb, *Harwood*; Arabesque, *Debussy*; Pax Vobiscum, *Karg-Elert*.
- Mr. C. St. Ervan Johns, Maindee Parish Church (two recitals)—Choral No. 3, *Frank*; April Song, *Wolstenholme*; Toccata and Fugue in D minor, *Bach*; Fantaisie Dialoguée, *Boellmann*. Great Central Hall, Newport, Mon.—Gothic Suite, *Boellmann*; Variations de Concert, *Bonnet*.
- Mr. F. Douglas Bull, St. Giles's Presbyterian Church, Winnipeg—'Finlandia'; Flégie, *Massenet*; Harvest Song, *West*. All Saints', Winnipeg—Prière et Berceuse, *Guilmant*; Pastorale, *Hollins*.
- Mr. A. M. Gifford, United Methodist Church, Hunstanton—Offertoire on two Christmas themes, *Guilmant*; Cantilène and Offertoire in E flat, *Salomé*; Toccata, *d'Ervy*. (Mrs. A. M. Gifford sang six Christmas Songs, *Cornelius*; 'Hear my prayer,' and 'Sing ye a joyful song,' *Doordick*.)
- Mr. Alex. B. Garrard, All Hallows', Gospel Oak—Sonata in C minor, *Lyon*; Andante, *Frank Bridge*; Prelude and Fugue in F minor, *Bach*; Evening Song, *Bairdston*.
- Mr. E. Emyln Davies, Immanuel Church, Streatham Common—Pastel No. 3, *Karg-Elert*; Concerto in B flat, *Handel*; Toccata in C minor, *Halvy*.
- Mr. Herbert E. Knott, St. Paul's, Balsall Heath—Fantasia and Fugue in G minor, *Bach*; Recessional, *Alan Gray*; Psalm Prelude, *Howells*.
- Mr. S. Wallbank, Hexham Abbey (two recitals)—Funeral March and Hymn of Seraphs, *Guilmant*; Andante Cantabile, *S. S. Wesley*; Toccata and Fugue in D minor and Prelude and Fugue in D, *Bach*; Londonderry Air; Symphony No. 5, *Widor*. Selby Abbey—Fantasia in F minor, *Mozart*; Symphony No. 5, *Widor*.
- Mr. Stanley E. Lucas, Harecourt Congregational Church, Highbury—Prelude and Fugue in G minor and Pastoral Symphony, *Bach*; Fantasy on two Christmas carols, *West*.
- Mr. C. H. Trevor, St. Paul's Cathedral, Calcutta (five recitals)—Three Preludes on 'In dulci jubilo' and Fantasia and Fugue in G minor, *Bach*; Prelude and Fugue in A minor and Trio in F, *Krebs*; Prelude on 'The people that in darkness sat,' *Parry*; Marcia Religiosa and Fugue, *Rheinberger*; Pastorale in E, *Frank*.
- Mr. F. W. Brock, St. John the Evangelist, Clapham Rise—Prelude, *Hamand*; Two Chorales, *Reger*; Allegro (Sonata No. 6), *Guilmant*; Scherzo in A flat, *Bairdston*.
- Mr. Wallace G. Breach, St. John the Evangelist, Clapham Rise—Gothic Suite, *Boellmann*; Toccata, *Holloway*; Legend, *Harvey Grace*.
- Mr. G. Bernard Gilbert, Town Hall, Stratford—Offertoire No. 2, *Guilmant*; Preludes on 'The holly and the ivy' and 'In dulci jubilo,' *Buck*; Christmas Fantasy, *Best*.
- Mr. E. Roberts West, St. Paul's, Leamington Spa—Overture to 'The Messiah'; Fantasy on two carols, *West*.
- Mr. Leitch Owen, Edge Hill Parish Church—Prelude and Fugue in D, *Bach*; Triumphal March, *Kinross*.
- Mr. John Pulein, St. Mary's Cathedral, Glasgow—Prelude and Fugue in F minor, *Bach*; Pavane, *Byrd*; Air, *Blow*; Menuet, *Purcell*; Psalm Prelude No. 3, *Howells*; Noël, *Dubois*.
- Mr. H. C. Tomlin, Park Hall, Cardiff—March on a Theme of Handel, *Guilmant*; Christmas Fantasy, *Best*.
- Mr. Harold M. Dawber, St. George's, Stockport—Choral Fantasia on the Old Hundredth, *Parry*; Pastoral Symphony, *Bach*. Worsley Road Congregational Church, Swinton—Overture to 'Otho'; Fantasia and Fugue in C minor, *Bach*; Preludes on 'St. Mary's,' *Chas. Wood*, and 'Rhosymedre,' *Laughan Williams*; Introduction and Fugue, *Reubke*; Berceuse, *Vierne*.
- Mr. F. J. Livesey, St. Bees Priory Church—'In dulci jubilo,' *Buxtehude*; Pastorale, *Best*; Carillon, *Boellmann*.
- Mr. Norman Collie, St. Stephen's Walbrook—Festal Prelude, *Dunhill*; 'The Holy Boy' and Villanella, *Ireland*; Prelude and Fugue in D, *Bach*. Stoke Newington Parish Church—Marche Héroïque, *Saint-Saëns*; Variations on an Original Air, *Archer*; Sonata No. 2, *Mendelssohn*.
- Mr. James Tomlinson, Preston Parish Church—Angelus, *Tomlinson*; Theme in E varied, *Faulkes*; 'Le Cygne,' *Saint-Saëns*.
- Mr. Hugh W. Wood, Ebenezer Congregational Church, Uppermill—Toccata and Fugue in D minor, *Bach*; Overture 'William Tell.'
- Mr. W. J. Lancaster, Bolton Parish Church—Fantasia in E flat, *Saint-Saëns*; Symphony No. 5, *Widor*.
- Mr. W. Hunt, St. George's, Belfast—Prelude and Fugue in B minor, *Bach*; Pastorale, Recitativo, et Corale, *Karg-Elert*; Postlude in D minor, *Stanford*; Idyll, *Alan Gray*. Loughbrickland Parish Church, Co. Down (two recitals)—Sonata in F minor, *Rheinberger*; Spring Song, *Hollins*; Londonderry Air; Allegro Marziale, *Frank Bridge*.
- Mr. Burton G. Pennock, St. Matthew's, Ponders End—Gothic Suite, *Boellmann*; Grand Chœur No. 2, *Hollins*; Allegro con brio, *Holloway*.
- Mr. Francis W. Sutton, St. James's, Croydon—Occasional Overture; 'Sleepers, wake,' *Bach*; Choral Song and Fugue, *S. S. Wesley*; Rhapsody, *Harvey Grace*.
- Mr. Fred Gostelow, Ilford Baptist Church—Toccata (Doric), *Bach*; Sonata in A minor, *Borowski*; The Answer, *Wolstenholme*. Luton Parish Church—Imperial March, *Elgar*; Symphony in E minor, *Holloway*; Toccata (Symphony No. 5), *Widor*.
- Mr. C. F. Waters, St. Mary-le-Bow, Cheapside—Prelude and Fugue in A minor, *Bach*; Sonata No. 1, *Harwood*; Morning Greeting, *Waters*; Finale (Sonata No. 1), *Guilmant*.
- Mr. C. H. Moody, Selby Abbey—Concerto in G minor, *Camidge*; Largo from 'New World' Symphony.
- Mr. J. E. R. Senior, Art Gallery, Kelvingrove Park, Glasgow—Berceuse, *Arensky*; Finale in G minor (Sonata), *Elgar*; 'Slumber Song,' *Senior*.
- Mr. Herbert Hodge, St. Nicholas Cole Abbey (seven recitals)—Prelude on Darwell's 148th, *Darke*; Rhapsodie, *Saint-Saëns*; First movement (Sonata No. 2), *Rheinberger*; Fugue in G, *S. Wesley*; Postlude, 'Martyrs,' *Harvey Grace*; Fugue, *Reubke*; Postlude in D minor, *Stanford*; Air with Variations, in A, *Hesse*; Andante in G minor, *Silas*; and two Bach programmes.
- Mr. Herbert Hill, Selby Abbey (two recitals)—Prelude and Fugue in A minor, *Bach*; Theme and Variations, *Bossi*; Epilogue, *Healey Willan*; Overture in C minor, *Hollins*.
- Mr. A. E. Jones, Town Hall, Bolton—March on a Theme of Handel, *Guilmant*; Toccata Concertante, *Claussmann*; 'Finlandia'; Prelude in D minor, *Mendelssohn*; 'Pomp and Circumstance' No. 1.
- Mr. Harry Wall, St. Clement Danes, Strand—First Suite, *Lyon*; Psalm Prelude No. 2, *Howells*; Gaudete, *W. G. Ross*.
- Mr. Ernest Biltcliffe, St. Mary Magdalene's, Bradford—Fantasia in C, *Handel*; Toccata and Fugue in C, *Bach*; Allegretto Scherzando, *Stuart Archer*; Fantasia and Fugue in E minor, *Best*.
- Mr. G. W. Harris Sellick, Macfadyen Memorial Congregational Church, Chorlton-cum-Hardy—Prelude and Fugue in D, *Bach*; March of the Magi, *Dubois*; 'Unfinished' Symphony; Fugue in G minor, *Bach*; Concerto in F, *Handel*; Finale (Sonata No. 1), *Mendelssohn*.



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Mr. Laurence M. Ager, Hellingly Parish Church—First movement (Sonata No. 1), *Mendelssohn*; March for a Church Festival, *Best*; Allegretto, *Wolstenholme*.

Mr. F. de G. English, Halifax Parish Church—Sonata in E flat minor, *Rheinberger*; Prelude and Fugue in B minor, *Back*; Meditation and Finale, *Klein*.

Mr. Albert Orton, Parish Church, Harrow-on-the-Hill—Dithyramb, *Harwood*; Andante in F, *S. Wesley*; Prelude and Fugue in A minor, *Back*; Air and Variations, in G, *Rheinberger*.

Mr. S. Maurice Popplestone, Primitive Methodist Church, Salisbury—Toccata (Symphony No. 5), *Widor*; Meditation-Elegie, *Borowski*; 'Finlandia.'

Mr. Alban Hamer, Bloemfontein Cathedral—Fantasia and Fugue in G minor, *Back*; Prelude to 'Parsifal'; Pavan, *Harwood*.

#### APPOINTMENTS

Mr. G. C. Gray, organist and choirmaster, St. Martin's, Potternewton, Leeds.

Mr. A. G. Hazeldine, organist and choirmaster, St. Andrew's, Whitehall Park, N.

## Letters to the Editor

### 'MISDIRECTION IN ORATORIO SINGING'

SIR,—In the *Musical Times* for January, 1922 (pages 25-27), Archdeacon Gardner enters a timely protest against (among other things) 'the undue hurrying of familiar choruses [of oratorios] in order that they may sound fresh and exciting.' May I be allowed to give my humble support to this protest, and even to show that there is need for it in respect of many other performances than those of oratorio choruses?

Having sat next to Hubert Parry in a back row of second basses in the Bach Choir for the first ten years (1875-85) of its history, I may be allowed to call to mind that though our then conductor's (Otto Goldschmidt's) *tempi* may by some have been thought too slow, he did nevertheless get such tone from his instruments and such vocal quality from his singers that on three occasions he actually won encores from St. James's Hall audiences: twice (1876 and 1879) for the *Cum Sancto Spiritu* in the Mass in B minor, and again for the *Fecit Potentiam* in the Magnificat of Bach.

But in subsequent years it has been my fate to hear *Cum Sancto Spiritu* taken so fast, even under very distinguished conductorship, that all the force of the great ascending and descending sequential ladders of phrases was completely lost. Owing to forced speed, there was no breath in the singers and no tone in the strings; and all that a first hearer could get was a succession of crude patches of orchestral colour with small suggestion in them of either line or shape.

I remember too, how, when I wished to repeat the pleasing experience of a performance of *Phobus and Pan* under Mr. Julius Harrison, I went again to Covent Garden, to find enthroned another conductor who thought he could get more vivacity into Momus's song *Patron, Patron*, and more boisterous fun into Midas's *Pan ist Meister*, by taking both at much faster *tempi*. The only result of the higher speed was that both songs became long and tedious instead of crisp and short as before. Let me try and show why there is no paradox here, and why the performance that takes the shorter time seems longer in effect. Surely all undue accelerations are achieved at the expense of instrumental tone and timbre, of the clarity of decorative figures, and of the breaths and voices of singers. Composers must be supposed to choose their instruments and write their choral parts so as to get the best tone to be had at the given pace. In other words, speed, tone, and clarity all act and react upon each other. At forced speeds graceful or brilliant string passages may well degenerate into mere unmusical scratchings. In such cases your gay movement, losing the effect of its humorous or exhilarating figures, becomes not more 'jolly' but less so, and may indeed become ineffective to the point of tedium.

Conductors are usually tempted into 'speedings-up' by one or other of the following lures:

- (1.) The desire, as in the above case of *Phobus and Pan*, to get more joviality or humour out of the music;
- (2.) There is the delusion, in the case of established classics, that their familiarity makes audiences the more ready to get quickly to the end.

Here let me say that it is a mistake to suppose that in the case of classical compositions of past centuries it is their duration that makes for impatience in the hearers. Modern audiences may be exacting towards performances of classical works; but it is not higher speeds that they want so much as higher standards of execution. The more familiar the style and matter of a composition the more does the audience demand of the executant. Speeding-up lowers the quality of the execution without giving anything (not even seemingly shorter duration) in its place. Those who had the luck, as I did, to hear Richard Strauss, in London, somewhere about 1912, conduct a performance of Mozart's *Jupiter Symphony*, will bear me out in the recollection that with *tempi* far more moderate than usual he got a reading in which almost every bar was a revelation. And how much too soon it was over!

- (3.) Then there is the desire (in *Scherzos* and the like) to get record speeds and so outdo competitors. (Have not some of us heard the *Scherzo* and *Trio* of Beethoven's ninth Symphony murdered that way?) Lastly, and basest of all, there is the managerial need to sacrifice the music—as, e.g., in the case of *Parsifal* in London two or three years ago—to the catching of late buses and suburban trains.

So far I have dealt only with objective considerations: let me mention others. Music, most jealous of mistresses, brooks neither competitors nor distractions. You cannot listen, certainly you cannot listen with appreciation, to fine music amid the babel of a social gathering crowded with acquaintances. Nor can a hungry man listen, nor a man who is anxious about a train to be caught. Good music must be supreme, or it is nothing. The moment that music ceases to be the one preoccupation of the hour, its magic vanishes with its lost supremacy. Conductors who aim at excessive speeds are doing the very thing that must deprive music of its ascendancy over our attention. How can you listen with attention to music of which its chief executant makes it seem his one desire to get to the end? Music played thus seems presented as unimportant. The performance of what sounds unimportant soon comes to sound perfunctory, the perfunctory soon degenerates into the trivial, and the end is that we lose interest and find the piece long because it has been made dull.

So it is that conductors who force speeds beyond what the character of the music will bear are in truth defeating their own chief objects.—Yours, &c., STUART OF WORTLEY.

7, Cheyne Walk, Chelsea.

February 15, 1922.

### SIX-STOP ORGAN: UNIQUE SPECIFICATION

SIR,—I regret troubling you with this again, but noticing discrepancies in your February number, I thought if you agree it would be as well to correct the same. It should read:

#### Upper—GREAT

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|--|-----------|--------------|
| 1. Stopped flute   | ... 4-ft. | } All Metal. |
| 2. Fifteenth   | ... 4-ft. |              |
| 3. Mixture (two ranks, 19th and 22nd bass; 12th and 17th treble) |           |              |

#### Lower—CHOIR

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|---------------------|-----------|-------------------|
| 4. Open diapason    | ... 8-ft. | } All Wood (Oak). |
| 5. Stopped diapason | ... 8-ft. |                   |
| 6. Principal        | ... 4-ft. |                   |

Yours, &c.,

R. H. GATES.

The Mindens, Paignton, S. Devon.

February 6, 1922.

## 'MUSIC IN LONDON'

SIR,—In your issue for January, 1922, you characterise an 'article' (interview) of mine in *Musical America*, on 'Music in London,' as 'ludicrously inaccurate.' In the course of the last twenty-five years I have made a number of visits to London in the summer—eight or ten, perhaps—and, being a professional singer, feel justified in asserting that I have some knowledge of what might be called 'normal' musical conditions at that season in London. This last summer I was in London for three-quarters of the period limited by my arrival and my departure—June 28 and August 3. You show that I was in error in implying that Sir Henry Wood's orchestra could never have been heard in July; but certainly there was no opera during July at either Covent Garden or Drury Lane; there was no orchestral music of a serious nature in any music-hall; there were no concerts by artists of high standing, if I may be permitted to except from this category one or two Albert Hall programmes of a popular shade. Am I too sweeping in these assertions? I think not. In the course of my visit I was able to locate and enjoy just two fine performances by English musicians—*The Beggar's Opera*, and a song-recital by Mr. John Coates in Chelsea Town Hall. Mr. Coates's programme was so wholly delightful that I borrowed a large part of it for my own programmes here. If there was anything comparable in merit with these two performances my detective qualities were surely at fault. If I thought there was any chance of your granting a request of mine, I should ask you to print or send me a list of last July's musical performances that escaped my notice.—Yours, &c.,

FRANCIS ROGERS.

144, East 62nd Street.

New York City.

January 15, 1922.

[Mr. Rogers has shifted his ground. In the interview he expressed the opinion that so far as music was concerned there was 'nothing doing' in London, and he seemed to base this view on the fact that there was no 'grand opera' season with 'star' performers. Now he wishes us to understand that his remarks applied to the few weeks at midsummer. Our complaint, like that of Mr. Sorabji quoted in our 'Occasional Note,' was called forth by the fact that Mr. Rogers made sweeping assertions on the general lack of musical life in London, with no better evidence than the experiences gained during a brief visit at the fag end of the season. Had he told his American readers that he happened to find London concert-givers packing up and going off for their holidays he would have been right. But his remarks certainly appeared to refer to the whole of 1921—a year during which, as we pointed out, London was visited by practically all the outstanding contemporary musicians, and made acquaintance with new works by all but a very few of the leading composers of to-day, many of whom conducted or took part in the performances.]

Mr. Rogers is unduly pessimistic as to the chance of our granting a request of his. On the contrary we gladly produce the lists he asks for. First, however, we may be allowed to point out that we never contended that there was feverish musical activity in London during July. Nevertheless, there were a few good concerts in the early part of the month. We do not know the exact dates of Mr. Rogers's arrival in London, so we will deal with the period he mentions—June 28 to August 3. We find that concerts and recitals were given by the following: John Coates, Clara Butt and Kennerley Rumford, Dorothy Moulton (first performance of a batch of songs by Bax, with the composer at the pianoforte), Guild of Singers and Players, Gabrilowitsch, Boris Hambourg, Una Truman, Louise Aussenac, Ticerti, the Chamber Music Players (a combination second to none), Patron's Fund (first performance of the Ballet from Holst's *The Perfect Fool*), Oriana Choir (a concert of a type unknown in New York, we believe: so much the worse for New York), and the League of Arts (Purcell's *Mask of Dioclesian* in Hyde Park, under the greenwood tree). There were also a performance of the same work by a company got together and directed by Gustav Holst, a six days' Festival of the English Folk-Dance Society (a prominent feature of which was some delightful singing by the Oriana Choir, the Northern

Singers, Miss Gwenn Frangcon Davies, and Clive Carey), a performance of Holst's Opera *Savitri*; a week of 'opera intime' given by Rosing (June 25-July 2); and the Russian Ballet at the Princes Theatre (Stravinsky's *Rite of Spring*, *Pulcinella*, *Firebird*, and *Enchanted Princess*, and the rest of the repertory), with fine playing under Ansermet of orchestral interludes by Stravinsky, Prokofief, Goossens, Berners, Bliss, Bax, Quilter, Ravel, and overtures and extracts from Russian Opera. We could add a good deal to the above list, but we think it better to mention only concerts given by well-known performers, though it may well be that some of the remainder were quite as enjoyable. We think Mr. Rogers must admit that although he came at the beginning of the 'off' season there were still a fair number of concerts worth his attention. And their discovery called for no 'detective quality.' They were well advertised in the chief daily papers, and, had Mr. Rogers glanced at our weekly contemporary, the *Musical News* and *Herald*, he would have seen plainly set forth, so that he who read might run to the booking-office, a complete list of the concerts for the ensuing seven days, with full particulars, including the titles of the chief works down for performance.

Finally, we may revert to the point made by Mr. Sorabji in the letter we quoted. So called 'grand' opera was never a reliable test of the musical life of this country, especially during the past few years, when this most expensive form of music has suffered from the post-war hard-uppishness of the class most willing to support it. Happily, these financial difficulties appear to have benefited the art by increasing the number of chamber music concerts and other performances calling for a modest number of performers. The best concerts of this type are musically more important than many a 'grand' opera whose main interest is centred in the vocal fireworks of a pulled-up and over-paid prima donna.—ED., *M. T.*]

## THE MUSIC OF DAME ETHEL SMYTH

SIR,—Ever since my Memoirs were published I have been in the habit of receiving letters from all parts of the country, even America, expressing a wish that my readers could hear some of my music. An article recently published in the *Daily Mail* has brought me too many such letters to answer personally; but may I suggest to these kind sympathisers (especially to women concert-goers) that it would be a good plan to express their wishes to the conductors and committees of their local orchestras and choral societies? For in nine cases out of ten it is merely that one gets forgotten in the crowd of male composers.

I may add that the London and Continental Music Publishing Company, 40, Great Marlborough Street, London, W., has a timed catalogue of all my concert works, and, together with Messrs. Novello, hold most of my music, either on hire or for sale.—Yours, &c.,

Woking.

January, 1922.

ETHEL SMYTH

(D. B. E., Mus. Doc.).

## THE WRONG COPY WAS SENT FOR REVIEW

SIR,—I have much sympathy with your reviewer when he says in your February issue that my valse *Moods* has 'a little too much repetition.' In fact he puts it very mildly. I therefore feel that I must explain that this repetition is caused by the fact that in the pianoforte solo edition I was compelled, in the interests of simplicity for the home-pianist, unmercifully to lop off all kinds of fresh counterpoint and to substitute therefor bald restatements of what had gone before. The valse appears as I wrote it in the 'piano-conductor' copy, and it was specially arranged that only the latter should be sent out for review. Unfortunately, however, through somebody's blunder, this has not been kept to, with the result that my poor effort in the 'popular style' is being given an extra handicap even beyond its true deserts.—Yours, &c.,

GERRARD WILLIAMS.

February, 1922.

## 'JERUSALEM MY HAPPY HOME'

SIR,—Hymns and their tunes seem to have an extraordinary fascination for English people, and at the time of writing (January 20) a correspondence is still proceeding in *The Times Literary Supplement* as to the original tune of this well-known hymn. It has brought to light some interesting facts about both hymn and tune into which I need not enter, but since *The Times Literary Supplement* does not use music-type, many readers have been left unsatisfied on the one point that matters to them, viz., What sort of a tune is it that is under discussion? My name was several times drawn into the correspondence, with the result that I had numerous inquiries as to the nature of the music. May I therefore satisfy further inquirers through the hospitality of your columns?

With regard to the hymn itself, Julian was unable to identify the author, and merely headed the hymn 'A Song made by F. B. P.' Mr. Joseph Gillow (Publications of the Catholic Record Society, vol. xvi., pp. 421-2) was able to show that the initials should be 'J. B. P.' i.e., John Brearly Priest, one of the pseudonyms of the Rev. Laurence Anderton, S.J. (1572 to 1643), whose identity with Brearly Mr. Gillow also establishes.

In 1918 Miss E. M. Brougham published *Corn from Olde Fieldes*, a fascinating anthology of poems from the 14th to the 17th centuries, and included the hymn in its usual form of twenty-six verses (the original has fifty-nine). But the interesting thing about her book is that the frontispiece reproduces in facsimile the page from British Museum Add. MSS. 38,599 which contains the hymn. The MS. is 'the commonplace book of the Shann family of Methley, Co. York, chiefly written by Richard Shann (1591-1627)'. The page in question is headed 'The Querister's Song of Yorke in praise of Heaven'; this is followed by a line of music, to which is prefixed 'this is the tune'; then follow the words.

In 1919 Mr. J. Britten (who opened the correspondence in *The Times Literary Supplement*) copied this tune, and sent it to me for identification. I had to reply that it was unknown to me, and looked more like a bass part than a melody. I have since shown it to a number of musicians, and with only one exception they incline to the belief that it is a bass and not a melody. Here is the 'tune':



The deeper we dive into 16th century music the less dogmatic are we inclined to become. I am not prepared to assert that the 'tune' must be a bass part, but I have attempted a conjectural reconstruction of the music (in 16th century style) on that assumption, and leave the result with your readers:

## THE QUERISTER'S SONG OF YORKE

Treated as a bass C.F.

(Treble, Alto, and Tenor parts supplied by R. R. T.)

N.B.—(1) The above reconstruction contains more passing-notes than would be found in the old psalters—Ravenscroft, Day, &c. (2) The fifths in bars 2 and 3 are characteristic of the period; fifths and octaves were always 'saved' by the intervention of a passing-note or a rest.

There is this further probability in favour of my assumption that Richard Shann has not given us the real melody: (1) 16th century psalm-tunes (like other part-music) had their several parts written in different books; (2) The melodies of these psalm-tunes were almost invariably sung by the tenor; (3) The part-books were not always labelled with the name of the voice they represented; (4) In the present day a tenor clef implies music for a tenor voice; in the 16th century the clef had little relation to the voice; tenor parts constantly bore an alto clef, and bass parts were just as often as not written with a tenor clef (i.e., if their range were high). The rule was to employ (irrespective of the voice) whatever clef involved the least use of ledger lines.

It is just possible that Richard Shann—knowing that psalm-tune melodies were always to be looked for in the tenor part, and seeing an unlabelled part-book bearing a tenor clef—was hastily misled into thinking that this was the part-book of the tenor voice. Such hurried or superficial examination of part-books is not unknown in later times. Some years ago I scored a Mass from a set of part-books from which the tenor one was missing. In another library was 'A Tenor Part-book' with the same Mass in its list of contents. Overjoyed at this discovery of the missing tenor, I visited the library in question, only to find that the 'missing tenor' was nothing more than the first bass part (which I already possessed) written in the tenor clef. If modern librarians can make the mistake of labelling bass part-books as 'tenor' ones, merely because they bear a tenor clef, it is not outside the bounds of possibility that Richard Shann might have fallen into the same error, and got hold of the bass part-book instead of the tenor one. But again I disclaim any intention of dogmatising. I merely put forward a theory, and am open to correction.—Yours, &c.,

R. R. TERRY.

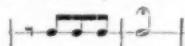
## 'SIMPLICITY VERSUS INSIGNIFICANCE'

SIR,—I note that in your February issue the writer of your 'Occasional Notes' is inclined to dispute Mr. Scholes's contention that 'had the theme [of Beethoven's fifth Symphony, first movement] been changed to:



it would have been so weakened that even Beethoven could have made nothing great out of it.' The strange thing, however, is that apparently neither of these gentlemen has noticed that the theme *has* been changed to precisely what Mr. Scholes suggests—by Beethoven himself, in bars 14, 15.

The actual fact, it seems to me, is that the essential theme of the movement does not lie either in the exact notes as written by Beethoven in the first two bars, or in the suggested alteration of Mr. Scholes; or in any possible modification as regards pitch. It subsists in the underlying *rhythmic* theme, and is best represented by



without pitch. I agree with Mr. Scholes, however, that if the opening had been altered as he suggests (so as to make it as quoted above), the movement would have been almost immeasurably weakened.—Yours, &c.,

Worthing.

A. R. C.

February 7, 1922.

### THE FEDERATION OF BRITISH MUSIC INDUSTRIES

SIR,—I have, not for the first time, to express my thanks to you for your kind reference in the February number of the *Musical Times* to the propaganda work of this Federation.

One of the main objects of the Federation is to effect a more complete union than has hitherto existed between the art and the craft sides of music; and to this end it would be a good thing if your readers would realise what the Federation is doing for the professional musician.

The three main objects of the Federation's propaganda work are to get music recognised in the Press of the country; to establish its claims to a recognised position in education; and to get it taken up more and more widely by employers of labour and others interested in welfare work.

The exact value of newspaper propaganda is hard to determine, but in the last twelve months we have got our articles accepted by more than fifty newspapers; and it would appear obvious that the more music is talked about, the more people will get interested in it, and a percentage at least (we hope a large percentage) of those whose interest is thus awakened will take up the study of music in one form or another.

This last result has been attained in several cases as the direct result of our Music in Industry campaign. Here we endeavour to induce employers to form choirs, bands, or orchestras among their employees. Many employers have followed our lead, and the choirs or other organizations that they have formed are being trained by local musicians. It has also been found that in very many instances employees who have joined a choir or similar body have got so interested that they have immediately begun private lessons with one or other of the local musicians available.

In our Education campaign we have actually induced sundry local Education Authorities to appoint a musical adviser; and, quite apart from that, we have achieved less tangible but no less important results in proving through our lecturers how music may be made a fascinating and inexpensive ingredient in school curricula. There are many other ways in which the Federation can and does help professional musicians. Some of these are set forth in a booklet, *Making the Most of Music*, which any musician who has not yet received it can obtain on application to these offices.

I should be glad if you could spare me a little more space to put forward the other side of the case, *i.e.*, how the professional musician can help the Federation. It is not hard to understand that it is difficult to find subjects for weekly articles which can be treated in a popular and non-technical manner, at the same time being kept free from direct propaganda of any sort or description. I personally should be very grateful for any suggestion which any of your readers would kindly send me, stipulating only that in no case can I deal with a suggestion which boosts a particular individual. For instance, I could not deal with a new system of sight-reading any more than I could advertise the merits of such a thing as the new duplex pianoforte.

Whatever the articles may be, they must not be advertisements. Secondly, the Press of the country is full of false or misleading statements about the Music Industries—statements which are often calculated to exalt foreign at the expense of British musical instruments. If any of your readers, meeting with such statements in the columns of their local papers, would forward them instantly to the Federation, steps would immediately be taken to contradict them to the benefit of the music trades and also to the benefit of the profession, whose interests are practically identical with those of the Music Industries.

Apologising for trespassing at such length on your valuable space.—Yours, &c.,

H. B. DICKIN.

The Federation of British Music Industries,  
117-123, Great Portland Street, W. 1.

February 7, 1922.

### FATHER HOWE

SIR,—Some of your readers may care to have a few additional particulars concerning the Howe family which have only lately come to my notice. I extract them from the article on 'The Organs at St. Stephen's Walbrook' in the January issue of *The Organ*, but give them in abbreviated form.

Father Howe was churchwarden of St. Stephen's in 1535-36, an office held by his father (also an organ-builder) in 1519 and by his one-time partner, John Clymhoo, in 1534-35. His residence, distinguished by 'the sign of the Organe Pype,' was bought by the parish in 1551, but he continued to rent it till his decease in 1571. His widow, whose name was Ann, kept the house on till she, too, died. That was in 1585. Both Howe and his wife were generously treated by the parish during their declining years, when, through no fault of their own, but through the almost entire disuse of Church organs, the old man's business was ruined and his circumstances considerably reduced. To the very end they were treated with the courtesy and consideration due to a family of repute and long-standing.

Amongst the many references to work done by Howe—too numerous to be quoted here—are several which speak of his membership of the Skinners' Company.—Yours, &c.,

January 23, 1922.

ANDREW FREEMAN.

### THE DEARTH OF ACCOMPANISTS

SIR,—They say a good accompanist is born and not made. In modern songs and chamber music the pianist often gets the lion's share of the work, but does he get a corresponding share of the credit or the fee? Oh dear, no. He gets more kicks than ha'pence, and if anything goes wrong he is the first to be blamed. Sometimes he is not even mentioned in a concert notice! He is taken for granted.

Some few years ago Miss Kathleen Peck and I sought to draw attention to this anomaly by giving a 'Song and Accompaniment' recital in London. In this case I chose the songs and played the whole programme of about twenty numbers by heart—a feat of memory that surely is not common—and yet not a single critic (and there were many present) noticed it or thought it worth recording!—Yours, &c.,

JOHN IVIMEY.

We are asked to state that the rehearsals of the Philharmonic Choir are now open to visitors on payment of 7s. 6d. for the season, which sum entitles them to become honorary members. Choirmasters, singers, and others should make the most of this opportunity for hearing fine music, and of gaining valuable instruction in voice-production, interpretation, &c. The rehearsals are held at the Guildhouse, Belgrave Road, Eccleston Square, on Wednesdays, from 5.45 to 7.45 p.m. The nearest station is Victoria. The hon. secretary is Miss R. Philpott, 8, Hatherley Grove, W.2.

A programme of works by Mr. J. Gerrard Williams will be given at Æolian Hall on March 27 by Miss Phyllis Carey-Foster (soprano), Mr. Osmond Davis (tenor), and Mrs. Norman O'Neill (pianoforte).



## Sixty Years Ago

From the *Musical Times* of March, 1862:

PHILHARMONIC ROOMS, NEWMAN STREET.—A concert was given at these rooms on February 5, by Mlle. Renée Holbut, who is both a pianist and vocalist. In the former capacity she played Thalberg's *Home, sweet home*; her experiments in the latter were confined to simplicities of the ballad school. . . . A horn band of some rifle regiment was unfortunately let into the room, and contrived to make a most distressing noise.

**WANTED**, a Young Lady, with good Soprano Voice, who is capable of leading choruses, to take the charge of children, and to make herself generally useful.—Apply to W. H. Birch, Professor of Music, Caversham, Reading.

### THOMAS CROGER'S NEW PATENT IMPROVED EOLIAN HARP

Will produce music in the garden, conservatory, summer-house, on the balcony or window ledge of the nursery, or on board any vessel on the water, or on the branches of a tree, &c., without a performer. It merely requires placing on a table or stand, or laying across the branches of a tree, or it may be suspended from one, or from any convenient place. It does not signify whether it is placed perpendicular, horizontal, or diagonally; the object is to cause the draught to pass through where the strings are, which will set them in vibration, and bring forth the most melodious sounds ever heard. At a distance the tones are truly delightful; and what renders it so amusing is, that anyone not being aware of its position cannot trace from whence it proceeds; the effect is so peculiar, it seems to be in every direction at once. All persons are sure to be surprised and delighted at the romantic effect; it may be used by anyone totally unacquainted with music; and will produce an endless source of amusement by its various sounds. Full instruction is attached to each one in such a way that it cannot be damaged or removed. Prices 14s., 16s., 18s., 20s., 22s., 24s., 28s., 32s., and 36s., according to the number of strings and finish.

## Sharps and Flats

Nothing could be more dangerous to the true understanding and enjoyment of *Don Quixote* than any idea that the value of the music ended with its detailed explanation. The programme is the beginning, not the end, of programme music. Its use is to quicken the musical imagination of the composer, and to guide to some beginnings of perception the imagination of the listener.—*Samuel Langford*.

These East-Enders enjoy, too, a privilege that ordinary concert-goers never get: the works are analysed for them before the performance by Mr. Boulton with as little technicality as possible, and the leading themes, instead of being printed in a programme, are played over by the band. I wish we could have some arrangement of this sort in the West End when new works are produced.—*Ernest Newman*.

Beauty is ultimately the only thing of value.—*C. H. R. Newinson*.

I get cloyed with pure beauty.—*Percy A. Scholes*.

The value of the æsthetic state, which it is the most evolved function of art to produce, is to make us realise, not merely understand, in terms of abstract concepts.—*Leigh Henry*.

I have studied music all my life . . . and I am always willing to learn. . . . Would Mr. A. Corbett-Smith take pity on my ignorance and mention the name of a British violinist whose genius is within a hundred miles of Kreisler's, and of a composer whose genius is within a hundred miles of Strauss's?—*Frederick A. Romyn*.

We have not the pleasure of Mr. Romyn's acquaintance, but we surmise from his phrases that, if not elderly, he is at least old enough for his most impressionable years to have

been steeped in the once-prevailing superstition that all good music came from Germany. He has not even the caution of that rural centenarian who, when asked whether he had lived all his life in his native village, replied, 'Not yet.'—*Edwin Evans*.

We must have an entirely new art for the cinema.—*M. Diaghileff*.

Those damned films.—*Arthur Bliss*.

## Chamber Music for Amateurs

*Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players.*

[This department has now grown to such an extent that it occupies more space than can conveniently be spared. In future, therefore, announcements will be inserted twice, instead of three times as hitherto. Although the column was started for the benefit of string quartet and similar chamber music combinations, it has gradually developed into an exchange for amateur musicians of other kinds. We do not regret this, believing as we do that the cause of music cannot be better served than by bringing amateurs together for the mutual study and enjoyment of music; and after all, such combinations as voice and pianoforte, or vocal quartet, belong to the chamber music family, though the conventional use of the term has become narrowed down to a few instrumental groups. We are sorry to have to emphasise the fact that the department is for the use of *amateurs only*. One or two cases have occurred in which professionals have tried to obtain engagements through its agency. Two other points: (a) As the *Musical Times* willingly bears the small cost of forwarding letters, readers are asked to refrain from sending stamps in advance; (b) Correspondence referring to the column should be addressed to the Editor, not to the Advertisement Manager or to the Publishers.

We take this opportunity for expressing our pleasure at judging from the numerous letters of thanks we receive, the column has been of service to a large number of amateur musicians.—*Ed., M.T.*]

South Hampstead and St. John's Wood, N.W. There are vacancies for good amateur instrumentalists in the Amateur Orchestral Society. Meetings on Thursday evenings in the Lecture Hall of the New College Chapel, Adelaide Road entrance. Low fees. Music provided.—Apply, WATSON HARDING, 6A, Upper Park Road, N.W. 3.

Accompanist (lady) will give services to a teacher or choral society for (say) two evenings a week in return for use of room (preferably in West End) for pianoforte practice twice weekly. Afternoons or evenings.—*M. B., c/o Musical Times*.

Orchestra (Stockwell Philharmonic Society). There are vacancies for good string and wood-wind players.—Write, Hon.-Secretary, 153, Clapham Road, S.W.9.

A lady (amateur vocalist) would like a good accompanist for practice one or two evenings a week, and offers instruction in singing in exchange. Moseley or Edgbaston district preferred.—41, Stratford Road, Birmingham.

Vacancies for players of violin, viola, violoncello, and clarinet, in good orchestra. Practice room near Oxford Street.—CONDUCTOR, 15, Eleanor Road, E.15.

Violinist desires to join quartet or trio for practice of classical and modern chamber music. Manchester district.—Apply, 'GAMMA,' c/o *Musical Times*.

Gentleman, tenor vocalist, well-trained amateur, desires to meet a good pianist for mutual practice. Fond of the classics.—D. G. T., 83, Uplands Road, N.8.

Amateur instrumentalists, all parts, required in the formation of an orchestra at St. Philip's Church, Kennington Road, S.E., in connection with monthly recitals and service accompaniments. Fine modern organ.—F. A. EUSTACE, 42, Dawnay Road, Wandsworth, S.W.18.

Young enthusiast in chamber-ballet would like to hear from others interested in order to form party. Croydon and South London.—C. B., *c/o Musical Times*.

South London Philharmonic Society.—There are vacancies in the orchestral section for violas, wood-wind, and brass players. Rehearsals, Friday evenings, at Lewisham. Works under rehearsal, *Spectre's Bride* (Dvorák), fifth Symphony (Beethoven), &c. Conductor, William H. Kerridge.—Apply, JOHN W. WATERER, 19, Adelaide Road, Brockley, S.E. 4.

Wanted.—North London Amateur wind and string players to collaborate in introducing good orchestral music at monthly services at an Islington Free Church. Alternate services are devoted to a specific composer (February—Haydn), whose life and works were appropriately discussed from pulpit. Rehearsals on Thursdays.—Write, WILL F. JAHNOW, Unity Orchestra, Unity Church, Upper Street, N. 1.

Tenor and baritone required to join really good alto and bass to complete male quartet. Objects: The mutual study, enjoyment, and performance of the best vocal quartet works. Only enthusiasts for this type of music need apply. West London district.—E. H., *c/o Musical Times*.

Amateur string quartet would like to meet tenor vocalist in order to study Vaughan Williams's *Wentlock Edge* and similar works for voice and strings.—'KEEN,' *c/o Musical Times*.

Two ladies, violoncellist and pianist, would be glad to meet violinist, for trio practice, classical and modern.—Mrs. MATHEWS, 21, Ladbroke Gardens, 3, Ladbroke Court, W. 11., where practices would take place.

Mezzo-soprano wishes to join party or meet accompanist for mutual study.—M. A. A., *c/o Musical Times*.

Viola player (gentleman) wishes to join string quartet, meeting preferably in S.E. London district.—A. J., *c/o Musical Times*.

Gentleman flautist, pianist, theorist, would like to meet accomplished pianist (either sex) who would be interested in the mutual study of works for flute and pianoforte, sonatas, concertos, &c., from Bach to modern times.—J. T., 46, Manor Park, Lee, S.E. 13.

Young gentleman, experienced, would like to join good male-voice quartet or small concert party requiring a 2nd bass; Kensington district preferred.—Write, H. S. H., *c/o Musical Times*.

Young pianist (gentleman) wishes to meet a young tenor or soprano for mutual morning practice. S.W. or W. districts preferred.—H. J. T., 1a, Adeney Road, Hammersmith, W. 6.

Bass, who is in London alternate week-ends, would give services to Church choir. Also would like to hear of accompanist for mutual practice. West London.—B. A. S., *c/o Musical Times*.

Pianist (lady) wishes to practise oratorios and songs of Tchaikovsky, Schubert, &c., with first-class baritone.—Write, T. J., *c/o* Hadson, 238, Brixton Road, S.W. 9.

Gentleman (23), with well-trained tenor voice, desires to meet a pianist for mutual practice, for two or three evenings a week. London, S.W. district.—H. G., *c/o Musical Times*.

#### ROYAL ACADEMY OF MUSIC

An interesting recital of organ music was given at the Duke's Hall on January 30. The programme included works by Bach, Rheinberger, Widor, Franck, Elgar, and Bairstow. Among the most noteworthy of many excellent performances may be mentioned Bach's Toccata in F (Mr. William Veitch), the first movement of Widor's fifth Symphony (Mr. Bertram Orsman), and Bairstow's *Pange Lingua* (Mr. Malcolm Boyle). In addition to the organ music the programme also included the first movement of Bach's Concerto in E for violin (Miss Norah Stevenson), two MSS. songs by Dorothy Hogben (Mr. Roy G. Henderson), and Basser's *Pièce de Concert* for harp (Miss Florence Edgcombe).

A course of four historical lectures has been given by Dr. H. W. Richards on Wednesday afternoons. The special composers whose lives and works were dealt with were Mendelssohn (the R.A.M. Choir singing the 42nd Psalm),

Schumann (songs by Mr. Howard Fry and the Pianoforte Quintet led by Miss Chester, pianoforte Mr. Russell Chester), Chopin (illustrations by Miss Humby), and Liszt (with illustrations by Miss MacEwan and Mr. Reginald Paul).

The annual meeting of the R.A.M. Club was held on Saturday evening, January 28. As the Club will take an important part in the forthcoming Centenary celebrations it was unanimously decided to re-elect Dr. H. W. Richards as president for a second year, and a special resolution enabling the Club to adopt this exceptional course was proposed and carried. The largely increased membership and the great success which has attended the gatherings of the past year have placed the Club in an exceptionally strong position. The first musical and social meeting of the Club for the present year was held on Saturday evening, February 11, and was probably one of the most brilliantly successful meetings which the Club has ever held, the Duke's Hall being crowded to its fullest extent. The programme was of exceptional interest and excellence. The first part included a delightful performance of Beethoven's Sonata in A major for violin and pianoforte, by M. Thibaut and Mr. Harold Craxton, and a dramatic presentation of the last scene of *Coriolanus* by Dame Genevieve Ward, who also very kindly contributed some recitations after the interval. It is possible that the most memorable performance of the evening was that of the César Franck Violin and Pianoforte Sonata, the refined and musically interpretation of which, given by M. Thibaut and Mr. Craxton, will live long in the memory of all present. The enthusiastic ovation which they received at the close was a well-deserved tribute to these great artists. The president, Dr. Richards, in a few well-chosen words, thanked on behalf of the members those who had contributed to the programme, and said it was the desire of the committee to make the meetings of the Centenary year specially notable, and he felt it would be difficult to improve upon the present one.

The Emma Levy Scholarship (pianoforte) has been awarded to Sara Krein, Macia G. Goldberg being highly commended. The adjudicators were Messrs. Oscar Beringer, Frederick Corder, and Sir A. C. Mackenzie (chairman).

#### TRINITY COLLEGE OF MUSIC

The alternate professors' and students' concerts continue to hold the attention of the outside public as well as of the students themselves, in spite of the inconvenience caused by the external and internal alterations to the fabric—alterations that will eventually provide for the College an imposing structure corresponding to the important world-wide position that it holds to-day.

Thirty-one Exhibitions, valued at from three to nine guineas each, have just been awarded on the results of the College Local Examinations in instrumental and vocal music, and in elocution and the theory of music, held in the British Isles during the past year. These Exhibitions provide for the further musical education of the successful candidates for twelve months, under the teachers who have helped them to achieve their outstanding efficiency.

In connection with these local examinations, emphasis was recently laid on their real value as a guide and test from the teachers' point of view, to which Dr. Creser on his return from a tour of India and the Malay Straits (where the College examinations are accorded State recognition) now adds the testimony that 'there are young ladies in India who have passed our [Trinity College] examinations, who play the music of the great masters with intelligence and brilliance'—a condition contrasting remarkably with that obtaining on his first visit there in 1898, when there were nothing but the lower (elementary) grades to examine.

Successful distributions of certificates were held at the Southend and Croydon centres, when Sir Frederick Bridge attended on behalf of the College; also at Brixton, St. Ives, and Kyde centres, with Dr. E. F. Horner acting as the College representative.

Mr. Alick Maclean's *The Annunciation*, recently performed at Bolton, is also to be given at Sunderland and Sheffield during March.

# EARLY CHARTERS OF INCORPORATION GRANTED TO MUSICIANS

BY MURIEL SILBURN

The interest displayed at the present time in the question of the Registration of Music Teachers suggests a certain appositeness in the subject of Musicians' Charters: a subject which divides itself naturally into two divisions, viz., Charters of Minstrelsy, which had only a local significance, and Royal Charters, which incorporated with few exceptions the musicians of the entire kingdom. (It is evident that the term 'minstrel' in its later meaning was equivalent to 'musician,' but that word now being capable of so wide a construction, it would be advisable to consider the original term of 'minstrel' as indicating the artist or executant of modern phrase.)

One of the earliest records of a body of musicians forming a corporation and enjoying special privileges is found in that of the Cheshire Minstrels, an association possessed of great interest for the historian owing to the fact that, in almost all the laws affecting musicians passed since the foundation of the Cheshire Minstrels, their rights have been acknowledged and supported by special exemption. Their incorporation dates from King John's reign, and the laws in which their rights are acknowledged by exemption embrace charters and statutes enacted in the reigns of Edward IV., Elizabeth, James I., Charles I. and II., and George II. A corporate body of musicians whose existence covers a period of six hundred years furnishes an excellent example of Charters of Minstrelsy. A history of the origin of the Cheshire Minstrels may be found in Hawkins's *History of Music*. A more detailed account was published in the *Musical Gazette* for June, 1819, from which the following passage is taken:

'During the sanguinary feuds on the Welsh Borders, which succeeded the Conquest and which continued during more than two centuries, Randle Blundeville, the celebrated Earl Palatine of Chester, 1181, and founder of the then impregnable castle of Beeston, was besieged in the castle of Rhuddlan by a numerous army of Cambro-Britons. He immediately despatched a messenger to his constable, Roger Lacy, Baron of Halton, who in the exigency of the moment, assembled at Chester—it being the time of the fair—a great body of idle and dissolute persons, including all the fiddlers, minstrels, and players then present. . . . With these he marched to the Earl's relief. The appearance of this motley multitude operated so strong on the Welsh that they fled in all directions, and Randle returned to his capital in triumph. As a reward for the signal service thus rendered, the Earl gave to Roger Lacy "power over all the fiddlers and shoemakers in Cheshire." The Constable, however, presented his steward, Piers Dutton, with the authority over all the fiddlers and players, reserving to himself only the right over the shoemakers.'

The *Musical Gazette* article proceeds to mention an occasion upon which the minstrels of Chester officiated at the marriage of two daughters of Sir Piers Gaveston, but unfortunately gives no date, stating only that the ceremony took place on June 24. The writer next describes the minstrels' court held annually at Chester, on St. John's Day, by the heir or Lord of Dutton, or his steward:

'A banner, emblazoned with the Dutton arms, was hung out of the window of the inn where the court was held, and a drummer proclaimed in the streets the important sitting, summoning all persons concerned to appear in the court. At eleven o'clock a procession was formed, and moved from the inn as follows:

A Band of Music.  
Two Trumpeters.  
*Licensed Musicians*, with their white napkins across  
their shoulders.  
The Banner, borne by one of the principal  
Musicians.  
The Steward.  
A Tabarder (with the Dutton Arms).  
The Lord or Heir of Dutton, attended by the  
Gentry of the City and County.'

Then follows the proclamation heralded by the usual 'Oyez! Oyez!' after which the procession proceeds to St. John's Church, 'on entering the chancel of which, on notice from the Steward, the musicians played several pieces of sacred music upon their knees.' Another proclamation followed, then a feast, and in the afternoon the work and duties of the court were executed. These appear to have been to hear the Steward's charge, and to report unlicensed musicians, and any treason against the King or the Lords of Dutton. The musicians were then sworn, and licenses were issued to 'such as were adjudged worthy, empowering them to play for one year.' A lengthy proclamation is quoted in the *Musical Gazette*, taken from the Tabley MSS., but again no date is given; the document is merely pronounced to be 'very ancient.' It appears that the rights of the Lords of Dutton had descended through marriage to Viscount Kilmurrie, this document being simply a mandamus for the musicians to appear and play before the said Robert Viscount Kilmurrie, under the dire threat:

'This omit you nott, as you will at yo'r p'ills aboyde the displeasure of the aforesaid Robert Viscount Kilmurrie, the rebuke of the court's forfeiture of your instruments and imprisonment of your bodies.'

'The last court [we are told] was held in 1756, R. Lauls, Esq., being then Lord of Dutton, and possessing the advowry of the minstrels by purchase, previous to which they were not held annually, as had been their custom, but every two or three years. The fee for a license was half-a-crown; but it does not appear that much attention was paid to the mandate of the Lord of Dutton, for in 1754 only twenty-one licenses were granted.'

The writer goes into considerable detail with regard to Mr. Lauls's charge to the Minstrels in 1756, in which he insists that:

'... none shall exercise the employment of a musician for gain without a license from him or his steward . . . and if you know or are particularly informed of such, you are to present them to this court that they may be proceeded against and punished according to law, which the lord and steward thereof are determined to do with the utmost severity.'

Allusion having been made to the exemption which the Cheshire Minstrels enjoyed in all laws and charters made since their foundation, before leaving this subject the proviso in favour of these minstrels from the Statute 17, George II., cap. 5, may be quoted:

'Provided always that this Act, or anything therein contained, or any authority thereby given, shall not in any wise extend to disinherit, prejudice, or hinder the heirs or assigns of John Dutton of Dutton, late of the County of Chester, esquire, for touching, or concerning the liberty, privilege, pre-eminence or authority, jurisdiction or inheritance, which they, their heirs and assigns, now lawfully use, or have, or lawfully may or ought to use, within the County Palatine of Chester and County of Chester, or either of them, by reason of any ancient charters of any Kings of this land, or by reason of any prescription or lawful usage or title whatsoever.'

(To be continued.)

## Music in the Provinces

**BARNSTAPLE.**—The Parish Church Choir gave Dr. H. J. Edwards's *The Epiphany* on January 19, with the composer (who is organist of the church) at the organ, and Mr. Sydney Harper conducting.

**BIRMINGHAM.**—Elgar's Violin Concerto (with Mr. Alexander Cohen as soloist), Ireland's *The Forgotten Rite*, Stravinsky's *Fireworks*, Rimsky-Korsakov's *Scheherazade*, and Ravel's *Mother Goose* ('slightly decapitated')—these were all in one programme of the City Orchestra, conducted by Mr. Eugene Goossens in January. The same Orchestra supported the Festival Choral Society in *Elijah* on January 21, Mr. Blackall conducting. On January 28 the Choral Union had an easy-going evening with *Merric England*. Recitals have been given by Mr. Leslie Bennett in modern songs, backed by Mr. Paul Beard and Mr. Michael Mullinar in Ireland's A minor Violin Sonata; Mr. Arthur de Greef, with Mr. Arthur Cranmer (vocalist); Miss Margery Strömberg and Miss Ida Clement on two pianofortes, with Mr. Geoffrey Dams adding songs and Miss Grace O'Brien in pianoforte solos.

**BLACKBURN.**—Holst's *Choral Hymns from the Rig Veda* (Op. 26) were sung on February 6, by the Blackburn Ladies' Choir, for whom they were originally written. Mr. F. Duckworth conducted.

**BOLTON.**—Mr. Alick Maclean's Cantata *The Annunciation* made a strong impression when performed by the Bolton Choral Union on February 1. An excellent performance was given under Mr. Thomas Booth. The Hallé Orchestra assisted, and the solo parts were taken by Miss Caroline Hatchard, Miss Rachel Hunt, Mr. John Booth, and Mr. William Hayle.

**BOURNEMOUTH.**—Miss Evelyn Hunter played Holbrooke's Violin Concerto in F at one of the Winter Gardens concerts in January. It is more than usually pleasing for music from Mr. Holbrooke's pen. Glazounov's sixth Symphony was in the same programme.

**BRADFORD.**—Mr. Julius Harrison conducted the Bradford Permanent Orchestra in Franck's *Symphonic Variations* (with Mr. Maurice Cole as pianist) and Elgar's second *Wand of Youth* Suite on January 21. The Bohemian Quartet played on January 27 at the second subscription chamber concert. The opera season is dealt with in another column.

**BRISTOL.**—At the reunion of the Bristol Folk Festival school on January 21, Miss Ursula Greville gave a recital of modern British songs, accompanied by Mr. Percival Garratt. At the Philharmonic Society's concert on February 11 British music was well-represented by Holst's *The Planets*, conducted by the composer, and Gerrard Williams's *Pot-Pourri*, under Mr. Barter, the Society's conductor.

**CHATHAM.**—List's *Les Préludes* was recently introduced to the neighbourhood by the Royal Marines band. Mr. John Coates has given recitals of British songs from Purcell to the moderns. On January 31, at the Town Hall, the Gillingham String Quartet gave its first concert, and played with encouraging ability in Schubert's Quartet (Op. 29) and Schumann's E flat Pianoforte Quintet (with Mr. W. Petchey). Miss Elsie Dudding, leader of the Quartet, gave violin solos. Mr. Mark Hambourg played an eclectic pianoforte programme on February 2.

**DUBLIN.**—The Meter Concert Committee has now given fifty of its Sunday afternoon concerts. The standard has remained high, and for this the chief credit is due to Mr. Vincent O'Brien and his orchestra. On January 29 the programme was Italian, and Mr. Lauritz Melchior and Signor Finzi the vocal exponents. Miss Molly Keegan and Mr. Mostyn Thomas sang on February 5; and on the following Sunday, Miss Lena Munro and Mr. Jackson Potter. Chamber music has been well represented. The Royal Dublin Society offered the Brodsky Quartet, on January 23, in Mozart, Brahms, and Beethoven; and the Catterall Quartet a fortnight later in

Mozart, Schubert, and Debussy. A new series of Thursday chamber concerts, in aid of charity, was opened at Engineers' Hall on February 2, the players being Mr. Arthur Darley, Miss T. O'Connor, Mr. George Brett, and Mr. Joseph Schofield.

**DUNDEE.**—The Amateur Choral Union sang *The Song of Hiawatha* on February 8, before a large audience, with the assistance of the Scottish Orchestra. Mr. Charles M. Cowe conducted.

**EDINBURGH.**—The R.A. String Band gave the first of two concerts at Usher Hall on January 22, and played Fould's *Keltic Suite* under Lieut. E. C. Stretton.

The Paterson Concerts provided a Tchaikovsky programme under Sir Landon Ronald on January 23 and a Wagner programme on January 30, under Mr. Julius Harrison. The season of these concerts closed on February 6, when Sir Landon Ronald conducted the C minor Symphony and the Bach-Elgar Fugue, and Mr. Philip Halstead and Mr. John Petrie Dunn played a C major double Pianoforte Concerto of Bach. The first Reid Concert of the season was given at Usher Hall on February 4. Prof. D. F. Tovey conducted the Reid Orchestra in Schumann's D minor Symphony, and Mr. Leonard Borwick played the Brahms B flat minor Pianoforte Concerto. The third of Mr. Mossel's series, on January 21, was a recital by M. Moiseiwitsch.

**EXETER.**—The Philharmonic concerts, though only in their first season—being the enterprise of Mr. W. F. Crabb and Miss Mabel Bleby—have established a high standard of music and performance, and so far have attracted record houses for high-class music at Exeter. On January 31, two vocal recitals, given by Mr. George Parker, brought forward a number of beautiful modern songs, including three gems by Dr. Ernest Bullock (who played the accompaniments). *Britany, I love my God as He loves me*, and *To take the air a bonny lass*. Mr. Parker's singing of these—and other songs by Hugo Wolf, John Ireland, Martin Shaw, Geoffrey Shaw, George Butterworth, Arnold Bax, E. C. Bairstow, Stanford, L. S. Collingwood, and John Ireland—was a revelation of sincerity and power of interpretation, of resource and control. Brahms's D minor Sonata for violin and pianoforte was played by Miss Vivien Hughes and Mr. H. T. Depree. Mr. Arnold Trowell, Madame Delines, and Mr. Frederick Kiddle will be the artists at the next concert, on March 15.

**GLASGOW.**—On January 21 the Saturday night popular concert of the Scottish Orchestra provided an excellent programme under Sir Landon Ronald, that included Butterworth's *Shropshire Lad* and the Beethoven Violin Concerto played by Miss May Harrison. On January 28 the Glasgow Choral Union joined forces with the Orchestra and gave the first performance of David Stephen's *Sir Patrick Spens*. Ernest Austin's *Hymn of Apollo* was also sung, and the orchestral numbers included *The Good-humoured Ladies* (Scarlatti), Goossens's *Tam o' Shanter*, and Beethoven's Rondino in E flat for eight wind instruments. Mr. Wilfrid Senior conducted the choral and Mr. Julius Harrison the orchestral music. In response to numerous requests the programme of February 4 was adjusted to include Elgar's second Symphony, which was finely played under Sir Landon Ronald. Miss Isabel Gray played the Schumann Pianoforte Concerto.

**LEEDS.**—The Choral Union sang Palestrina's *Surge, illumine* and Bach's *Sing ye to the Lord*, under Dr. Coward, on January 18. The bulk of the programme was given up to the brilliant organ playing of M. Dupré. Elgar's Quartet was played on January 25 by a party led by Mr. Bensley Ghent. At the Saturday orchestral concert of February 3, Mr. Goossens conducted Glazounov's fourth Symphony and his own *By the Turn*.

**LIVERPOOL.**—The British Music Society recently organized an evening of compositions by Mr. Norman Peterkin, a Liverpool musician. His four *Dreamer's Tales* for pianoforte and a large selection of songs gave a distinct impression of wayward and pleasing farce. The annual Festival on behalf of West Lancashire Masonic charities, held at the Philharmonic Hall on January 25 and 26,



brought together a male-voice choir of about two hundred voices under Mr. J. T. Jones and an orchestra under Mr. Percival H. Ingram.—Ethel Smyth's Overture to *The Boatwain's Mate* and Scriabin's second Symphony were conducted by Sir Henry Wood at the Philharmonic concert of January 31.—The Welsh Choral Union gave Brahms's *Song of Destiny* under Mr. Hopkin Evans on February 11, and the programme included first performances at Liverpool of Scriabin's *Rêveries* and Cyril Jenkins's *Celtic Fantasia*.—Recitals have been given by M. Dupré, Miss Ellen Watson (vocalist), and Miss Marguerite Stilwell and Mr. Joseph Greene (pianoforte).

MANCHESTER.—The most resounding of recent events has of course been the visit of Strauss, who was more cordially welcomed here than in London. The *Manchester Guardian* spared no pains or space to do him justice as an artist. At the Brand Lane concert of January 21 he conducted *Don Juan* and *Till Eulenspiegel*, and a group of his songs was sung by Miss Ethel Frank. The reception was cordial. Sir Henry Wood conducted the Beethoven Violin Concerto for Toscha Seidel.—At the Hallé concerts Mr. Hamilton Harty has also been attentive to Strauss—first the music to *Enoch Arden* (recited by Mr. Milton Rosmer) and, three weeks later, *Don Quixote*. This last occasion (February 11) also provided the Delius C minor Pianoforte Concerto, played by Mr. Frederick Dawson, and the delicate *Pot-pourri* of Gerrard Williams. Other Hallé concerts have given a Wagner programme: Bach's Mass in B minor, with solo singing by Miss Caroline Hatchard, Miss Dilys Jones, Mr. Hubert Eisdell, and Mr. Robert Radford; an operatic evening; and a programme including Elgar's Introduction and Allegro, Harty's *Wild Geese*, and Cyril Jenkins's *Celtic Rhapsody*.—The C.W.S. Choir gave a miscellaneous concert in January, with John Coates as one of the items. The choral music included Bantock's arrangement of *Down among the dead men* and an excerpt from Dvořák's *Stabat Mater*.—The recital list includes Mr. Clyde Twelvetrees (violin-cello), Mr. Charles Neville in Strauss songs, accompanied by Mr. Samuel Langford; and Mr. Catterall and Mr. Hamilton Harty in Violin and Pianoforte Sonatas.

MOUSEHOLE.—A big event was the performance of *Elijah* on January 21 by Mousehole and District Choral Society, conducted by Mr. J. Irving Thomas. Miss M. B. Cotton was at the organ and Miss Waters at the pianoforte.

NEWCASTLE.—The Newcastle Bach Choir, under Dr. W. G. Whittaker, gave a selection of Tudor and modern British music on January 27, and the same programme included Violin Sonatas by Eugène Goossens (Op. 21) and Alfred M. Wall.—The Bach Choir's chamber concert on February 1 brought the Catterall Quartet and an excellent performance of César Franck in D.

NEWPORT.—At the second of the chamber music series on January 23 Prof. Walford Davies gave an explanatory talk on Beethoven's Trio, Op. 97, before taking part in its performance as pianist with Mr. Hubert Davies and Mr. Arthur Williams.

NORWICH.—The Festival chorus sang *The Revenge* under Mr. Maddern Williams on January 21.—César Franck's Symphony was played by the Philharmonic Society at St. Andrew's Hall on January 26, Dr. Frank Bates conducting.

NOTTINGHAM.—Trio by Haydn and Brahms were played at University College recently by Mr. Arthur Catterall (violin), Mr. J. C. Hock (violin-cello), and Miss Cantello (pianoforte).

OXFORD.—Until Dr. Adrian C. Boulton came with his British Symphony Orchestra on February 2, Oxford had not made the acquaintance of Butterworth's *A Shropshire Lad*, a little masterpiece that stands firm in the reputation it made at Leeds years ago. Elgar's second Symphony was added to the debt which Oxford owes to Dr. Boulton.—For three days the Town Hall has been the scene of a 'Grand Divertissement,' by members of the Russian Ballet.

PAIGNTON.—The Musical Association gave *Hiawatha's Departure* on January 18, the choir singing remarkably well in spite of numerical weakness of male voices.

Mr. H. W. Rushton conducted, and the principals were Madame Fifi de la Côte, Mr. Cameron Alexander, and Mr. Walter Belgrove. Two-part songs, *The Voice of Spring* (for ladies' voices) and *I would I were the glow-worm*, conducted by their composer, Mr. Harold Rhodes, were an enjoyable feature.

PORTSMOUTH.—At the Philharmonic concert on February 9, Mr. Hugh Burry gave a little explanatory lecture, with help from the orchestra, before plunging into the Bach-Elgar Fugue. Arthur Bliss's tone-poems *Night and Day* were well received.—The Municipal Concerts are a success. Usually, it appears, over fifteen hundred people come and listen keenly.

ROCHESTER.—The Choral Society, under Mr. C. Hylton Stewart, is building up a reputation for enterprise by such programmes as that of January 25, which included two of Parry's unaccompanied Motets—*Never weather-beaten sail* and *There is an old Belief*—and Vaughan Williams's five English folk-song arrangements. Chamber music was played by the Pennington String Quartet.

ST. AUSTELL.—On January 26 the Philharmonic Society gave *Hiawatha's Wedding Feast* and *The Death of Minnehaha*, and the orchestra played movements from Haydn's Symphony in B flat. Mr. W. Brennard Smith conducted.

SHEFFIELD.—The subscription concert of January 24 consisted of an hour's pianoforte recital by Mr. Harold Samuel and a Bantock song recital by Miss Vera Horton and Mr. Augustus Milner.

SITTINGBOURNE.—Elgar's *The Banner of St. George* was the feature of the Sittingbourne and District Musical Society's programme on January 25, given under Mr. W. J. Keech.

SWANSEA.—The Albert Hall is being converted into a cinema theatre, and Swansea thereby loses its best concert-hall.

WINCHESTER.—The Musical Society gave *Elijah* under Mr. J. A. Sowerbutts on February 9.

WORCESTER.—Mr. George Austin, jun., a musician not yet of age, conducted the first concert of the Worcester Symphony Orchestra on Sunday, February 12. The programme included *Finlandia* and the *Unfinished Symphony*.

YORK.—Bach's *Blessed is the man* and Holst's *Hymn of Jesus* were performed in the Minster on January 20, by the augmented choir of the Cathedral and a full orchestra, Dr. Bairstow conducting.—Violin Sonatas by Elgar, Grieg, and John Ireland were played on February 11 by Mr. W. Baines and Mr. H. Dunstone.

We are unfortunately obliged to hold over our notes from abroad, owing to late arrival of the 'copy.'

## Obituary

We regret to record the following deaths:

RALPH H. BAKER, founder and hon. secretary of the Liverpool Church Choir Association, whose important annual Festivals he had arranged since 1900. An amateur of music, he found time in the midst of a busy commercial life to do useful service to the community in organizing the great choir for the Liverpool Pageant, and the choirs which sang at the foundation-stone laying of the new Cathedral and at the opening of the Gladstone Dock, on the occasions of Royal visits. His rare blend of business and musical qualities also found further scope as a member of the Philharmonic Society's committee. His regretted death is an especially heavy blow to the Church Choir Association.

W. A. R.

CHEVALIER LUIGI DENZA, aged seventy-five, the well-known composer whose songs enjoyed great popularity a generation ago. He took up residence in England in the early 'eighties and established himself as a teacher of singing. He was appointed Professor at the Royal Academy of Music in 1908.

## Miscellaneous

A new string orchestra to be known as the 'Euterpe String Players' is being formed. The opening practices will be conducted by Mr. Charles Kennedy Scott. A fine list of works, ranging from Byrd to Vaughan Williams, is down for study. A prospectus may be had from Miss M. M. Hills, 80, West Cromwell Road, S.W. 5.

The South London Philharmonic Society is busy 'decentralising' London music. The present season's activities include a performance of Dvorák's *The Spectre's Bride*, under Mr. W. H. Kerridge (arranged for February 11), Mozart's *Requiem*, Beethoven's fifth Symphony, and some valuable lectures.

'Gramophone Notes' are unavoidably held over.

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